

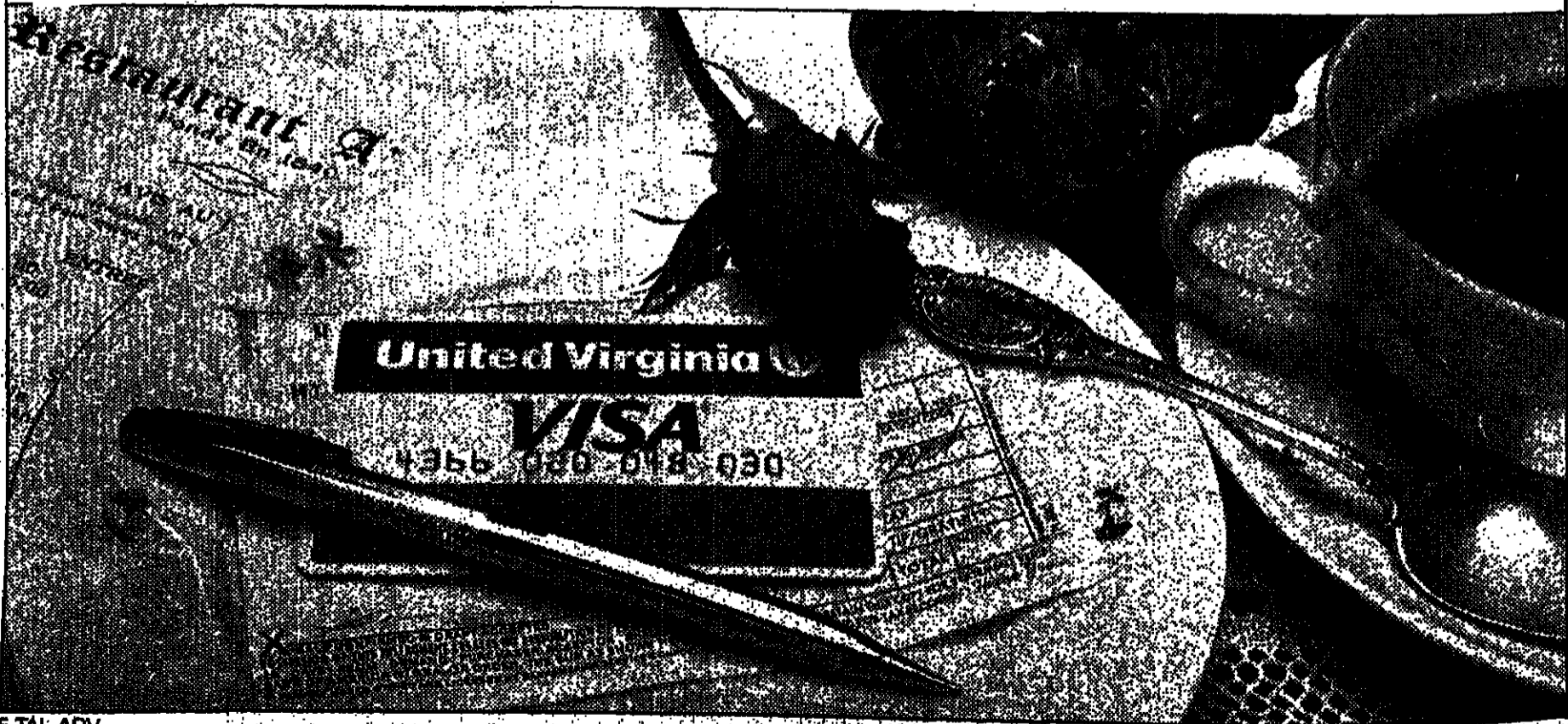
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At the same time, George and Linda are drinking their coffee, after a memorable dinner at a fashionable restaurant in Richmond. They too present a Visa credit card.

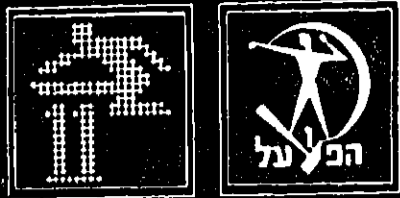


E.TAL ADV.



THE JERUSALEM
POST
MAGAZINE
Friday, April 27, 1979

הכזה מן האצל



HAPOEL GAMES | 1-8.5.79

An entertaining Week of Absorbing Sports Events will open on May 1, within the framework of the Hapoel Games. Contests in all sports, with the participation of sportsmen from all over the world, including world and Olympic champions.

Opening ceremony

With the collaboration of the Inter-ministerial Committee for the Independence Day celebrations, Independence Day, May 2 at 4.30 p.m. Bloomfield Stadium, Jaffa. 3,000 gymnasts and exhibition sportsmen from all over the world in an exhibition demonstration.

International Gymnastics Displays

• Saturday evening, May 5, 8.30 p.m. Heichal Hasport, Yad Eliyahu
• Sunday, May 6, 8.30 p.m. Goren-Yizre'el gymnasium, Mizra. Top-flight gymnasts from 8 countries in artistic gymnastics.

Academies

Monday, May 7, 8.30 p.m. Mann Auditorium, Tel Aviv. The finest troupes in artistic gymnastics, dance and folklore presentations.

Closing Ceremony

Tuesday, May 8, 8.30 p.m. Binye'el Ha'ooma, Jerusalem. First rank troupes from Israel and abroad in artistic sports, dance and song presentations.



Gymnastics

May 3-4, 10.00 a.m.; 5.00 and 7.00 p.m. Heichal Hasport, Haifa. Workers sports championships. May 7, 8.00 p.m. — Belt Bendel, Zemah. International Sports Meet.



Track and Field

May 4, 5, 7, 4.00 p.m. — Ramat Gan Stadium



Swimming

May 3, 4, 6, 9.30 a.m.; 8.30 p.m. Tel Aviv University pool



Water Polo

May 5, 6, 7, 8.30 p.m. Tel Aviv University pool



Basketball

International tournament
• May 3 — Heichal Hasport, Yad Eliyahu:

7.00 p.m. — Finland-Austria
8.30 p.m. — Spain-Israel

• May 5 — Belt Bendel, Zemah:
7.00 p.m. — Finland-Spain

8.30 p.m. — Israel-Austria
• May 7 — Heichal Hasport, Haifa:

7.00 p.m. — Austria-Spain
8.30 p.m. — Israel-Finland

Women's Tournament
• May 3, 7.00 p.m. — Hapoel gymnasium, Jerusalem

• May 5, 8.00 p.m. — Mizra
• May 7, 7.00 p.m. — Ma'agan Michael

Workers' Sports Tourney for Men
• May 4, 7.00 p.m. — Gan Shmuel
• May 5, 7.00 p.m. — Dalia
• May 7, 7.00 p.m. — Sha'ar Hanegev



Volleyball

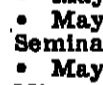
May 3, 7.00 p.m. — Belt Bendel, Zemah. Exhibition appearance — U.S.A. women

May 5, 7.00 p.m. — Dalia. Exhibition — U.S.A. women

Workers' Sports Tourney for Men:
May 5, 6, 7, 7.00 p.m. — Nirim gymnasium

Women's Tourney:
• May 5, 7.00 p.m. — Dalia
• May 5, 7.00 p.m. — Ruppim

Seminary
• May 7, 7.00 p.m. — Goren-Yizre'el, Mizra



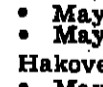
Handball

International Men's and Women's Tournament:

• May 3, 5.00 p.m. — Holon
• May 4, 7.00 p.m. — Wingate Institute

• May 5, 5.00 p.m. — Sdot Yam
• May 6, 5.00 p.m. — Ramat Hakoveah

• May 7, 5.00 p.m. — Wingate Institute



Wrestling

May 6, 7, 10.00 a.m., 7.00 p.m. — Na'aman

Workers' Sports Championships



Weightlifting

May 3, 4, 5.00, 7.00 p.m. Belt Hahistadrut gymnasium, Zichron Ya'acov



Judo

Comprehensive School gimel, Beersheba:
• May 3, 4.00 p.m. — Israel-Britain (youth)

• May 4, 5, 2.00 p.m., 6.00 p.m. International contest



Table Tennis

Workers' Sports Championships:
• May 3, 4, 5, 6 — Sha'ar Hanegev 9.00 a.m., 3.00, 8.00 p.m.

• May 7, 8.00 p.m. — Dalia: Hapoel-Dusseldorf (Germany)



Tennis

Workers' Sports Championships
• May 3, 4, 5 from 8.00 a.m. all day Hapoel grounds, Tel Aviv

• May 5, 7 from 8.00 a.m. all day Tennis Centre, Ramat Hasharon

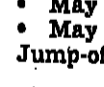


Cycling

Six-day Race, Dan to Beersheba
• May 2 — Dan-Tiberias
• May 3 — Tiberias-Upper Nazareth
• May 4 — Upper Nazareth-Petah Tikva

• May 5 — Petah Tikva-Lod
• May 7 — Ramla-Ashkelon
• May 8 — Ashkelon-Beersheba

Jump-off every day at 8.30 a.m.



Shooting

May 3, 4, 5, 6, 9.00 a.m. Municipal range, Ramat Gan

• May 5, 9.00 a.m. Hapoel range, Petah Tikva

• May 6, 10.00 a.m., 6.00 p.m. Hapoel range, Tel Aviv: International contests



Fencing

May 3, 4, 5, 9.00 a.m., 5.30 p.m. Dersky School, Acre



Yachting

May 4, 5, 6, 10.00 a.m., 2.00 p.m. Nautical Centre, Sdot Yam: International regattas



Football

May 3 — Dimona Workers' Sports: Hapoel Dimona-Italy

May 3 — Sha'ar Hanegev Workers' Sports: Hapoel Sderot-Belgium

May 5 — Tira: Hapoel Tira-Belgium

May 5 — Nahariya: Northern Works Teams — Italy

May 7 — Belt She'an: Hapoel Belt She'an-Belgium

All matches begin at 4.00 p.m.



Chess

May 3, 4, 5, 6, 7, 9.00 a.m., 2.00, 8.00 p.m. Belt Hakibbutz, Netanya: International Match



Folklore Displays

• May 1 — Ramat Gan Workers' Council

• May 1 — Nahariya
• May 2 — Ramat Gan
• May 2 — Belt Halochem

• May 3 — Ayelet Hashahar
• May 3 — Sha'ar Hanegev
• May 4 — Megiddo

• May 4 — Jordan Regional Council
• May 4 — Kfar Ghladi

• May 5 — Haifa
• May 5 — Givat Haim Me'uhad

• May 5 — Sdot Yam
• May 6 — Hadera
• May 6 — Kiryat Gat

• May 6 — Ashdod
• May 7 — Givatayim Municipality

• May 9 — Dimona Workers' Council



On the cover: Courtyard in Jerusalem's Bukharan Quarter photographed by Mike Goldberg.

In this issue

	Page
Rod Newman catalogues the Saudi Arabian royal family.	4
David Twersky discusses the forthcoming merger of the two major kibbutz movements.	6
Michael Getler meets some young German neo-Nazis in Hamburg.	8
Myra Glazer pays a disconcerting visit to her native New York.	10
Leah Abramowitz recalls the opulent days of Jerusalem's Bukharan Quarter.	12

	Page
The Art Pages. Meir Ronen writes about the new pavilions at the Israel Museum. Round the galleries in Jerusalem, Tel Aviv and Haifa.	14, 17
The Book Section. Reviews include: the autobiography of an ordinary London Jew; stories of six Resistance heroes; a study of Nazi policy towards the Jews; an analysis of storytelling in the Bible; two guides to better Hebrew; a Hebrew encyclopaedia of pediatrics; a cynical catalogue of American weapons systems. Fiction: Mary Renault's new novel about ancient Greece; a paperback of a famous anonymous novel.	18

	Page
Martha Meisels does some nostalgia shopping.	22
In the Pullout Poster: Rock, Etc. (D); Curtainraisers (E); Matters of Taste (F); Media Week (G); TV and Radio schedules (H); Mendel Kohnsky in Vienna (J); Phyllis Glazer interviews pop musician Shalom Hanoch (K); Chess (L); Dora Bowden on dance (M); Ephraim Kishon (N); Bridge (O).	

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Discounts for centralized purchases at Hapoel Games headquarters, 8 Rehov Ha'arba, Tel Aviv, Tel. 03-260161, 218932/3, and at the Haifa Labour Council, 46 Rehov Hehalutz, Tel. 04-941781.

The 11th Hapoel Games — Holiday of the General Labour Federation

According to police instructions, the following parking places have been arranged for the opening ceremony of the 11th Hapoel Games on Independence Day, May 2, 1979:
a. Parking lot on Rehov Hachukma, corner Salame, opposite the District Kupat Holim. Traffic route: Sderot Yerushalayim, Rehov Hachukma.
b. Parking lot on Sdot Ben Zvi opposite Rehov Shalim. Traffic route: Sderot Ben Zvi.
c. Parking area bordering on the following streets: Bayeod — Shalim — Hachukma. Traffic route: via Rehov Kibbutz Gaiyyot or via Sderot Ben Zvi.

V.I.P. SINGLES — Jerusalem Branch

Members are invited by the Moadon Haaport to a CHAG HA'ATZMAUT SOCIAL DINNER — Dance Group — Refreshments — Social and Dancing. Motel Shabbat April 28 at 9 p.m. Admission I.L.I. ALL WELCOME. At Moadon Haaport, 38 Rehov Batsira, German Colony.

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Brother act. Past, present and future monarchs of Saudi Arabia are, from left, Faisal, assassinated in 1975; Khaled, the current monarch; and Fahd, the crown prince and eldest of the 'Sudairi Seven.'

THE HOUSE OF SAUD

ROD NEWMAN sketches the family tree of the Wahabi ruling house of Saudi Arabia, and the 30 surviving sons of Abdul-Aziz.

THE YEAR is 1978 and there is war in the Middle East — not, for a change, between Israelis and Arabs, but between the oil states of the Arabian Peninsula and an aggressive Iran seeking to re-establish the pro-Islamic Persian Empire.

The highly mobile, heavily armed Iranian strike force sweeps virtually unimpeded down the east coast of the peninsula towards its prime objective: the al-Ghawar oilfields of Saudi Arabia, richest on earth. The U.S. watches, and prevaricates.

In Riyadh, the Saudi regime of King Khaled and Crown Prince Fahd maintains an inscrutable silence. Are the Saudis in disarray, the anxious Western powers wonder, or are they about to use the bomb? Soon enough, the news leaks out.

A reactionary, militaristic faction within the Saudi royal family has assassinated Prince Fahd, and ousted his progressive, pro-Western government...

THIS FANCIFUL plot formed the basis of a bestseller by American writer Paul Erdman several years ago. (For those interested, Bomb is dropped, leaving the Saudi oilfields a radioactive no-man's-land for the next half century and thus triggering the collapse of an already shaky global economy.) The novel apparently caused some belly-laughs in the royal residences of Riyadh and Jeddah, and would be forgettable if it did exemplify the simplistic misunderstanding and outright misconceptions about the Saudi political reality.

This is not to say that the political system of Saudi Arabia does not, to Western eyes, have its idiosyncrasies. The royal family, comprising the core of the Saudi political establishment, is itself largely to blame for the curious speculation it often attracts. The "royals" and their political servants have always been obsessively secretive about the way they conduct their public and private affairs, and do not welcome what they regard as impertinent inquiries by diplomats

and foreign businessmen — and especially by Western journalists. Such stone-walling is, admittedly, difficult to sustain as foreign powers — in both the Western and the communist bloc — become increasingly fascinated by the decision-making processes of a state which is at once medieval and modern, and whose international economic and political punch has developed beyond recognition in recent years.

Western companies touting for the fabulous contracts available in Saudi Arabia today know only too well that courting a friendly prince helps to get deals signed.

In this respect, it is very much a matter of picking your prince. The royal family currently consists of more than 4,000 members, and is growing daily. This is a legacy of the first king, Abd al-Aziz ibn Abd al-Rahman ibn Faisal al-Saud, better known as Abdul-Aziz (and also, incorrectly, as Ibn Saud), who when he died in 1932 left nearly 40 male heirs. About 30 of them

are still alive. Abdul-Aziz also had 10 brothers.

The House of Saud had ruled parts of the Arabian Peninsula for nearly two centuries, but much of the wily first king's success in fusing the mutually hostile provinces into the Kingdom of Saudi Arabia by 1832 lay in his "marriage policy." During his long life (he was about 72 when he died) Abdul-Aziz had no less than 14 wives, drawn from the many tribes brought under his sway. Rather than dissipate the family's strength, this tended, in the Arab way, to unify the kingdom.

Of the thousands of current members of the royal family, however, no more than a couple of hundred have any significant political influence. Spread throughout the kingdom, and having intimate relations with the various tribes, they make up a reliable intelligence network which transmits popular feeling among the estimated nine million Saudis to the leadership.

It is a mistake to imagine an "us and them" attitude among ordinary Saudis. Regardless of the effects of education, travel and technological upheaval, most appear to have unreserved confidence in the royal family's rule. The prosperity that comes with "black gold" undoubtedly has something to do with this; but in strictly religious Saudi Arabia today, the devout King Khaled is also "defender of the faith" in a way that the deposed Shah of Iran was not.

Despite the economic changes and the various domestic and regional influences, Saudi Arabia has been remarkably stable during the 10 years since the second king, Saud, was deposed by the late King Faisal in 1964. The kingdom weathered two abortive coup attempts in the late 1960s and the assassination of Faisal himself by an insane relative in 1975. And the financial corruption which is accepted as a fact of daily life — and which inevitably has

not left the royal family unscathed — does little to contradict the visible evidence that the country is being ruled and developed fairly successfully.

WHO, THEN, are the personalities at the summit of Saudi politics? And how do they rule?

Before he died, King Abdul-Aziz decreed that the succession should pass first among his many surviving sons; as a result the theory, at least, is that no grandson of his may mount the throne until after the last son has died. King Khaled is the third of those sons to reign, having succeeded the deposed Saud (now dead 30 years) and the assassinated Faisal.

Strictly chronologically, another son, Prince Mohammed, should have followed Faisal. But he declined in favour of his full brother Khaled. Mohammed was believed in one case to have considerable limitations. (The Saudi princess shot by firing squad in 1977 for alleged adultery was his daughter, and he is believed to have forced through the execution against the better judgment of Khaled.)

King Khaled, now 67, has a weak heart (he carries a rubber stamp for major decisions. He is regarded as a traditionalist, but he is nonetheless aware of the necessity for controlled social and economic development.

Khaled's right-hand man is his half-brother Fahd, 58, the crown prince and "first deputy prime minister." (He is apparently to be the successor for undiscussed reasons.) Fahd is an experienced and apparently capable viceroi heading the government during Khaled's frequent absences through ill health. Principal architect of Saudi Arabia's



(From left) Abdullah, second in line for throne; Foreign Minister Saud bin Faisal; and Defence Minister Sultan.

development programmes, he almost always chairs the regular meetings of the Council of Ministers, the top policy-making body.

Just as important is the fact that Fahd is the eldest of a group of sons — known as the "Sudairi Seven" — of one of Abdul-Aziz's favourite wives (who belonged to the Sudairi tribe). The Sudairi Seven, of whom all but one hold important government posts, including the defence and interior portfolios, form the nucleus of a progressive, generally pro-Western faction within the royal family. And Fahd's past indiscretions, such as losing several fortunes at the tables in Monte Carlo, appear to have been forgotten.

Second in line for the throne is Abdullah, 58, styled as "deputy crown prince and second deputy prime minister." More importantly, he is commander of the National Guard, the royal bodyguard composed of Beduin tribesmen fanatically loyal to the royal family and founded presumably to offset any entrepreneurial ventures by the regular army.

Prince Abdullah is a conservative and something of a dark horse to Arabia-watchers. Interested in war games, he obtains the best equipment for the National Guard and keeps it in top fighting condition. The National Guard, indeed, is charged with protecting all major government establishments and installations — and the oilfields.

Abdullah's "deputy crown prince" title is a relatively recent creation, thought by some observers to indicate prior concern by leading — albeit less visible — princes that a second Sudairi might follow Fahd to the throne. Abdullah has thus been associated with a reactionary, "anti-Fahd" faction within the royal family. Nevertheless, although the family is not as internally placid as its public facade would suggest, Abdullah is thought to be unwaveringly loyal to his brother. If, however, Abdullah were to survive Fahd and become king, his style of rule and policies might be rather different. Just this week, Abdullah was said to have played a crucial role in the Saudi decision to break relations with Egypt.

Next in line after Abdullah is, in fact, another of the Sudairi Seven: Prince Sultan, 55, the minister of defence and aviation. Pro-Western and progressive, he is among the half-dozen most influential members of the royal family and has been touted as a possible future king — if he lives long enough and can rally the necessary support. Like Fahd, Sultan leaptfrogged two older brothers in the succession stakes; one of these brothers, Musa'ad, is the father of the young prince who assassinated his uncle King Faisal and was subsequently beheaded.

ROT ON Sultan's heels is Prince Abd al-Muhsin, the governor of Medina (where the Prophet Mohammed has his tomb). Abd al-Muhsin, about 54, claims he is older than Sultan and thus should follow Fahd and Abdullah in the line-up. His is a difficult claim to prove, as there are few written records of the early years of the birth dates are often inexact.

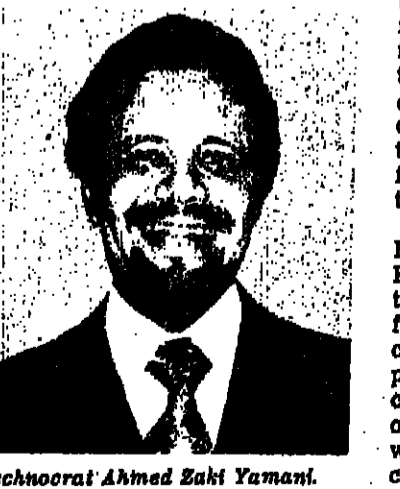
Of the 20 or so other surviving sons of Abdul-Aziz who are theoretically eligible for the throne, the only likely candidates are Prince Mit'ab, 52 (minister of public works), Prince Badr, 46 (deputy commander of the



(Top) Abdul-Aziz. (Above) Naif



(Above) Riyadh Governor Salman. Below) Planning boss Hisham Nasir



Technocrat Ahmed Zaki Yamani.

National Guard), Prince Naif, also 46 and a Sudairi (minister of the interior), and Prince Salman, 43, and also a Sudairi (governor of Riyadh, the capital).

While the "sons" have first say in the family councils, a number of "grandson" princes have also risen to positions of influence. These include two sons of the late King Faisal: Prince Saud, the smooth-talking, Western-educated foreign minister; and Prince Turqi (not to be confused with the Turqi who is a son of Abdul-Aziz and deputy defence minister). About a year ago, Turqi took over as head of General Intelligence, the Saudi secret police. The young prince's predecessor was the feared Kamal Adham, an "adopted" Saudi of Turkish origin who, apart from his counter-subversive activities, also handled much of the royal family's financial affairs.

BUT THE FAMILY does not maintain a total stranglehold on top government posts. In the Council of Ministers, which is normally presided over by Fahd, all many commoners whose political acumen and technological know-how make them valued advisers and administrators.

Of these individuals the best known in the West is, of course, Sheikh Ahmed Zaki Yamani, the minister of petroleum and mineral resources. Less well-known but just as talented are Sheikh Hisham Nazer, the minister of planning, who was responsible for drawing up the kingdom's current \$142 billion "five-year development plan," and Dr. Ghazi al-Gosaibi, the minister of industrial development.

The presence of such people in the government indicates an increasing willingness by the royal family to accept and act on advice from outside the consensus-reaching family councils. This would hardly have been conceivable in Abdul-Aziz's time.

But the royal family picks its technocrats carefully: it has seen the effects in other countries of allowing too much power to slip into the hands of a military-industrial establishment answering to sophisticated whis-kids. To an extent, the very process of modernizing and industrializing the country is eroding the traditional societal links whereby, in theory and in practice, the lowliest subject can take his suggestions or, more usually his grievances, to the king in person.

IF THERE IS to be any long-term change from rule-by-royalty in Saudi Arabia, it must come naturally from the body of the population, from which a wealthy middle-class is emerging (it supplies the bulk of middle-level administrators and military officers). And even if the people wanted it, socialism on the local-cell model simply would not work: the princely ears of the royal family are too close to the ground for any revolutionary movement to get far. Also, despite their occasional, well-concealed internal disagreements, the members of the royal family are always mindful that their survival depends ultimately on their unity.

The House of Saud is not the Pahlavi dynasty of Iran. King Khaled might die tomorrow and the Sudairi Seven might fall from favour, but — barring some cataclysmic event like a super-power invasion as part of a wider conflict — it appears that the oligarchical rule of Saudi Arabia will be a fact for some time to come. □

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NEXT MONTH in twin, almost simultaneous conventions, two of Israel's four kibbutz movements will approve a full merger, thus putting the finishing touches to a process many years old.

Movement to merger

Two major kibbutz movements are expected to approve a merger next month. DAVID TWERSKY traces the complex and often agonized history of the collective federations, and explains why the coming merger is significant.



Kibbutz Ein Harod in 1944, 24 years before the settlement split into Ihud and Meuhad halves as a result of 'The Pflug.'

The *Ihud Hakvutzot ve'Hadutsim* and the *Kibbutz Hameuhad* will then in effect begin to function as one movement, the single kibbutz voice within the Labour Party. Advocates of the merger argue that it will also act as a powerful magnet to the third Alignment movement, *Kibbutz Ha'arta-Hashomer Hatzair*. (The fourth movement, the much smaller *Hakibutz Hadati*, is sui generis given its theological and partisan commitments.)

The question of unity among Israel's kibbutz movements has a history as long as that of the movements themselves. For decades conferences have been held, resolutions passed, noble sentiments expressed. Still, as small as the kibbutz movement was and is, and perhaps due to that smallness, kibbutz members look their differences very seriously.

Haim Givati relates that 40 years ago, when Kibbutz Gvat had to decide whether to link up with the Kibbutz Hameuhad or with Hever Hakvutzot, then two rival federations, representatives from each were invited to persuade the new kibbutz of their superior virtues. Failing to distinguish sufficient difference between them the kibbutz attempted to convince the movements to merge. The meeting lasted over a Shabbat, and at the end, the subject clearly unexhausted, one of the participants said, "This is only the first meeting." Givati says that for him, these conventions are to be the "second meeting," 40 years later.

WHAT CONSPIRED to keep the kibbutz movements apart? Differences which stem from a source 50 years or more in the past seem to the outsider, and even to many insiders, either intractable or unreasonable.

Kibbutz Hameuhad is the grandchild through the Caesarean sectioning of the *Gdud Ha'avoda*. It came into the world in 1927, and became, relative to the kibbutz universe which determined its orbit, an open, pluralistic movement, an irony to which we shall return later.

In fact, its ideology was characterized by a belief in large kibbutzism, (Yagur, Givat Brenner, Ahim), and a consequent disdain for the "narrow," "elitist" selection procedures of both Hashomer Hatzair and of the older *Kvutzot*.

They believed in a strong central movement, although the preeminent centralist tendency, "the Bolsheviks," were defeated in their attempts to have the budget of Ein Harod subject to control of the national committee. (This conflict, which took place in the early 1920's and which mirrored similar disputes in the Soviet Union, resulted in the defection of some of the "Bolsheviks" back to the USSR, where they hoped to realize more effectively their Socialism. Many of them perished in the purge trials during the mid-1930's.)

Politically, most of the Kibbutz Hameuhad membership belonged to Mapai, but the majority came to identify with an increasingly active leftist opposition group called *Sha Bet* which ended up leaving the party in 1942 and reconstituting the *Ahdut Ha'avoda* party shortly thereafter. *Ahdut Ha'avoda* became the political locus of the

active Kibbutz Hameuhad majority, and they eventually joined with Hashomer Hatzair to form Mapam in time for the 1948 elections.

MAPAM went into the opposition: Their support for the Soviet Union as the leader of the "international class struggle" didn't mesh with Mapai's (read Ben-Gurion's) decision to align Israel with the Western camp.

Increasingly strained relations between Mapamniks and the Mapainiks in Kibbutz Hameuhad made it impossible for many to continue to live in the same kibbutz. Thus, the Pflug, or split, of 1951, in which entire kibbutzim broke in half; the Mapai supporters of Givat Haim moved across the road to form their Givat Haim; the Ein Harod Mapainiks moved up the hill to open their Ein Harod; the Mapainiks in Givat Brenner left and joined a group of survivors from Buchenwald to form Netzer Sereni.

The trauma engendered by this split is difficult to gauge today; when both the substantive issues on which it was based and the high emotions tied to them have subsided or disappeared. But if one talks with people who lived through it, one shudders a bit at the intensity of the feelings which will linger, like the smouldering ash; it has become an essential component in the make-up of those who lived it.

Soon after the Pflug, the Mapai "refugees" created a new organizational framework for themselves, the *Ihud HaKibbutzim*. The *Ihud* proved to be a temporary way-station. Soon a merger was effected between it and the Hever Hakvutzot and so the *Ihud Hakvutzot ve'hakibbutzim* was born.

AND WHAT of this Hever Hakvutzot? Organized in 1934 as an attempt to provide a roof under which all of the kibbutzim might find shelter, the Hever soon became the national federation for those kvutzot whose approach to communal living was characterized by a desire for a small, "intimate" group, a decentralized national framework with a strong appreciation of the relative autonomy of the individual commune. Most of the Hever were also members of the

Mapai, but they remained within its folds during the splits of the early 1940's.

The members of the new *Ihud*, took great pains to avoid further confrontations in the future. They believed that the movement should not have a complete identification with a party. Thus, while most politically active *Ihud* members were Mapai members, some broke to the left to support Pinhas Lavon's *Min Hayasad* and others to the right to support David Ben-Gurion's *Rafi*. While the separation of the Ma'oz Hapaldi, the Mapai branch in the *Ihud*, from the movement structure as such was, and continues to be, somewhat of a legal fiction, it lent sufficient flexibility to the new structure so that it could weather the political storms.

MEANWHILE, the Kibbutz Hameuhad, once the most "open" of the movements, now underwent a process of forging a collective, movement ideology. The ties to Mapam through *Ahdut Ha'avoda*, were strengthened. When the time came to leave Mapam, (after the Slansky trials and the insufficient criticism which the Mapam majority applied to the USSR,) the entire movement went along.

Eventually, the political factions with which the two movements were largely identified re-united into the Israel Labour Party.

IT TOOK 10 years of close cooperation within the same party before merger of the movements was finally pushed to the top of the agenda. Why?

First of all, as *Ihud* Secretary Mousa Harif points out, a generation has grown up and come into its own which did not know the Pflug. The emotional trauma of the early fifties is a history lesson for those who didn't live through it, but it is not part of their internal baggage. Secondly, the old political structures which defined the movements have collapsed. The structures may continue to exist, but, as Harif says, "They are without meaning. They exist for the purpose of consolidating political power but not due to differing world views."

Meuhad Secretary Ya'acov Tsur adds that the merger is the result of developments "in the field," of "an inner process within

the kibbutz society." The coming of age of a new generation coupled with the collapse of the old political structure allows for increased cooperation between kibbutzim on a regional basis: regional schools, youth movement work, regional industries, joint seminars and cultural activities, and more. Thus kibbutzism are now not exclusively linked vertically to their movements but also horizontally to other kibbutzim in their region. The horizontal lines out across the movement lines, and as Tsur hastens to point out, to the average kibbutz member the force of the horizontal connection is felt no less strongly than the weight of the movement tie.

These developments demand "a unified movement structure," a national organizational expression. Right now, "there is no movement for the regional schools, for the industries," Tsur emphasizes. So the merger is a case, at least in part, of the movement's structure catching up with the social reality.

ARE THERE political factors which inform the merger? Certainly it is no coincidence that it is taking place after the first electoral defeat suffered by the labour movement. The Likud government creates a new set of political questions and highlights the irrelevance of many of those questions which sustained separate kibbutz structures.

For those in Israeli society who see the kibbutz movement as some kind of social "enemy," and here we would have to include some members, at least, of the present government, there is no difference between the *Ihud* and the Meuhad.

For the Israeli youth in the Histadrut youth movement, Hanoar Ha'oved Vehalomed, who are part of a garin in Nahal, the questions are not the traditional ones which divided the two movements.

As Muki Taur pointed out in an open letter to the Kibbutz Hameuhad, the young second-generation kibbutznik who comes back home after the army isn't asking himself whether he favors a large kibbutz or a small one, but whether or not he wants to live in kibbutz.

The average kibbutznik today isn't that interested in whether he

is active politically through separate channel or through the movement proper, but wonders whether there is any point in being active at all.

And he cares less for the disputes as to the leadership and the direction of the Labour Party than he does for the questions of whether or not the Labour Party should rule.

The differences which are historically derived and no longer relevant are largely ones of age. Tsur relates that in the discussions among *Ihud* and Meuhad activists, both sides have had ample opportunity to shed their illusions about the other. "We thought they had a kind of anarchy in the *Ihud*, with every kibbutz doing what it wants. They thought we have an excessively powerful central movement."

POLITICALLY, the two movements are closely related. Dan Karmon, the head of the organizational department of the Labour Party and an *Ihud* Kibbutz member, admits that one can find doves and hawks in both movements, although there tends to be a strong consensus around the Allon Plan concept: "the principle of defensible borders in the Jordan Valley and on the Golan Heights and the necessity, for social and Zionist reasons, to get the rest of the territories out of Israeli's control."

Karmon thinks that the most fundamental point of agreement among the members of the two kibbutz movements is not a foreign policy or in economic and social policy but rather on the issue of "what kind of political party we are talking about." "question he insists isn't 'marginal.'"

Harif, Tsur and Karmon all pointedly deny that the merger is the result of a narrow political consideration, that is, to be ready for whether Yigal Allon or another "Rabin Camp" man will be the next chairman.

The feeling one gets is that both sides are more worried over the damage which would result from a public bloodletting and that Peres will head the ticket for the next elections.

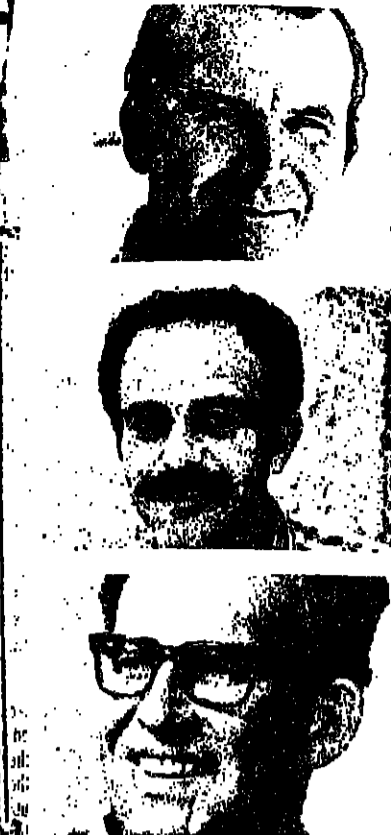
What kind of centre of power will be created within the party and, indeed, what kind of party will be, is another question altogether, and there is certainly a struggle of sorts under way.

Of course, in their conception the nature of the party the kibbutz movement isn't alone; various delegates, and in true kibbutz fashion the decision was deferred until some kind of consensus could be reached.

Since that convention, the Meuhad and the *Ihud* have established a joint working committee to spell out the details of the merger. Their final reports are being completed now and will be passed on to the secretariat of each movement for approval, and then via the general meetings of all the kibbutzim, who theoretically have to discuss the merger and instruct their delegates to the conventions how to vote, at the twin conventions in May.

Tsur says that first of all, the definition of politics as used in the country is too narrow: it is a self-interest. Kibbutz doesn't want to make the Labour Party farmer's lobby.

"To create a new settlement in the Galilee, that's political. Politics isn't only who gets to be minister of whatever. It's a step towards the *Ihud* position, "but is a way of life." It's not a party. Politics for the kibbutz member means the



(From top): Harif, Tsur, Karmon

their activities to affect the world around them: youth work, activities within the "Second Israel," connections with the Histadrut, sending emissaries abroad to work with Zionist movements, and settlement as well as party activities. This is a broader programme than the advancement of a particular *haber's* political career.

When I mentioned to him the famous American definition of politics as "who gets what, when and why," Ya'acov Tsur added, without a moment's hesitation, "and who gives."

And why should all of this interest anyone else, the great majority of Israelis who are, alas, not kibbutz members? Kibbutz, as a symbol, is an important part of the legacy of the labour movement, and still carries great moral authority within the movement, despite the friction with development town workers and the tendency at the top to reduce everything to a question of "political chairs."

While comprising only 3 per cent of the population, kibbutz has a much wider periphery which it influences, through youth movements in Israel and abroad, social work, party and trade union activity. It is a part of Israel which many youth, Jewish and non-Jewish, experience, and which helps them mould their perception of Israel. It is, by virtue of its movement structure, one of the few forces in Israeli society which can mobilize a high percentage of its membership for emissary work to the Histadrut, to the Labour Party, to the Zionist movement.

Kibbutz finally means 70 years of communal existence by voluntary agreement, a socialism without force or coercion. That which strengthens it will perforce have a profound impact on the most fundamental questions about Israeli society: where is it going? What assumptions will characterize its social vision? Contrary to the conventional wisdoms, Israeli society as a whole needs answers to those questions no less than the kibbutz. □

The author edits the English-language edition of the kibbutz journal "Shalom," and plays softball for the Kibbutz Gzer's softball team.

FRIDAY, APRIL 27, 1979

The *Ihud* has less, in this regard, in keeping with their less centralist conception of the movement.

Both Harif and Tsur admit that in a merger of two bodies, one more open, the other less so, nature determines that the more closed body will move towards the more open one and not the other way around. Thus while wanting to avoid the political weakness which characterized the *Ihud* as a result of its "pluralism," Tsur clearly envies the *Ihud*, its relations with the Reform movement, as embodied in Kibbutz Yehel and an *Ihud* emissary to Reform youth in New York, and to the Young Judea movement and Kibbutz Keturah. The moshavim shifutum, Tsur points out, went to the *Ihud* when they decided to align themselves with a kibbutz movement.

The merger is decidedly of major import to the movements, and its echoes will be heard in the corridors of Labour Party headquarters for some time to come. How it will affect the rank and file kibbutzniks themselves is another question altogether, though this step definitely has grass roots support and is, in part, the result of pressure from below.

Except for the opposition to the merger among some of the Meuhad veterans, I would venture to say that support for it competes not with its opposite but with apathy. That is matter outside the scope of this article, except that it underlines the difficulties an opposition faction would have in leading a walkout after the merger. Thus, the dialectic which Avraham Yassour found operative in these matters in the past, where "every merger leads to a split, while each split begets a union," is reduced to a historical curiosity.

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מכרזת מן האصل

IN A SMALL, red-lighted basement bar here called the "End Station," a half-dozen young men, mostly 18- and 19-year-olds, drink beer, strut around, laugh and swap stories.

They look like neighbourhood kids — some with very soft faces, others a bit tougher — except that they are all wearing black jack-boots, black leather overcoats and black caps. Their shirts are black too, and emblazoned with close facsimiles of the old Nazi SS double lightning bolt and death-head insignia.

They are members of the Action Front of National Socialists, one of 20 to 50 small bands of neo-Nazis that have sprung up around West Germany in the past few years — a tiny, ostracized, politically insignificant but uncomfortable blip on the horizon of this country's stable post-war democracy.

One 19-year-old leans a plastic shopping bag next to the bar and takes his coat off. Inside the bag is an axe, and on his arm is a swastika. An older man, a sort of secret leader who is not in uniform, orders him to get rid of the axe and the armband, both of which can be grounds for arrest. The leader carries a small pistol in his coat pocket.

"Some of the young ones are dangerous and stupid," the older man says. "You can take that from me. They are nut cases. If you give them an order, even a stupid order, they will carry it out. That's why leadership is so important. It would be dangerous to get the wrong man at the top."

The man, who is about 40 and will not give his name, claims there is a secret Fuehrer, or leader, of all the neo-Nazi groups in Germany, but that he must remain secret to avoid being arrested. Police, and in fact other neo-Nazis, dispute this, some saying there is more rivalry than cohesion in and between these groups.

ESTIMATES by officials of West Germany's Office for the Protection of the Constitution, similar to the U.S. FBI, and those by neo-Nazi leaders do not vary much on the size of neo-Nazi groups.

Christian Lochte, a director of the Federal Security Police in Hamburg, estimates there are about 20 such groups, an increase over the 17 reported last year, with about 1,000 members altogether, up from 900 in the last estimate. Of these, Lochte estimates, about 200 are especially militant, hard-core fanatics.

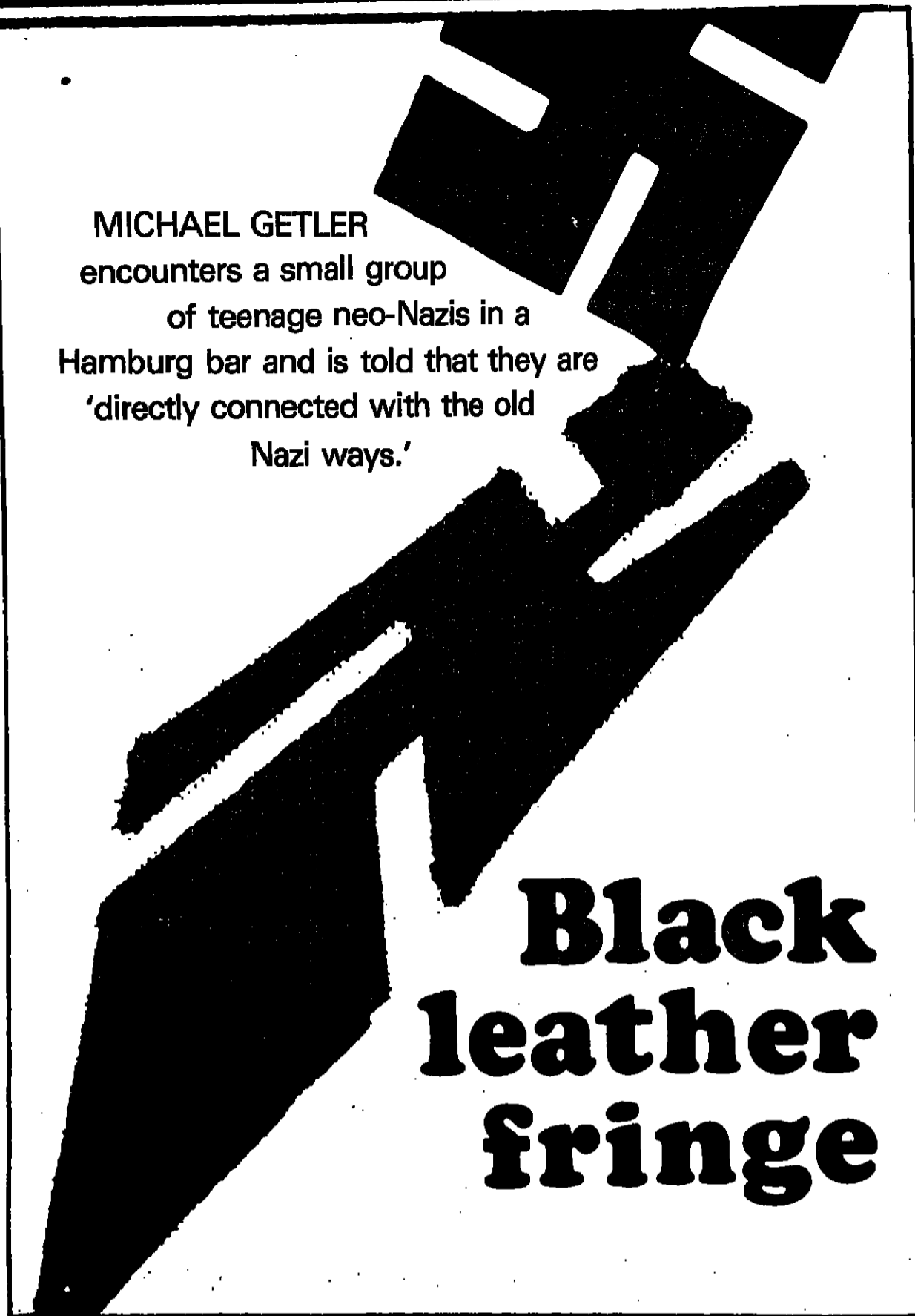
Warner Poelchau, a German journalist who covers the neo-Nazi scene, estimates the membership at closer to 2,000; believing that there are more groups in small towns that the police haven't found.

The discovery last month in two small villages near Dortmund of the armed, 13-man "Battle Group East-Westphalia," which police described as the best-equipped group yet uncovered, may indicate the higher estimate correct.

A leader of the Action Front here puts the total membership at less than 1,000 nationwide, but with perhaps 45 to 50 groups averaging about 15 persons each. The largest group, of 80 to 90 people, he says, operates in the Hannover-Braunschweig area, with perhaps 70 here in Hamburg.

Whatever the precise figure, the total is tiny in a country of 80 million people. While the neo-Nazi movement here is important simply because this is Germany, it would be grossly unfair to portray West Germany today as sym-

MICHAEL GETLER encounters a small group of teenage neo-Nazis in a Hamburg bar and is told that they are 'directly connected with the old Nazi ways.'



Black leather fringe

pathetic to such extremism, or on the brink of some neo-Nazi renaissance.

The membership, however, though tiny, is growing slowly, and the gangs are becoming more brazen. The number of criminal incidents in 1977 — such as the smearing of swastikas on government buildings and Jewish graves — doubled to 616 from the year before and will be up again when the 1978 police figures are released soon. The number of major incidents of violence is now more than 40 per year.

Most ominously, the neo-Nazis are young people, mostly between the ages of 14 and 25, with a few older ones who serve as "bridges" to the aging and dwindling Hitlerites of the World War II era.

THIRTY-FOUR years after the end of World War II, why is it that there is any neo-Nazi youth movement in West Germany, no matter how small? Germany today is a booming, prosperous country, where nothing like the economic chaos that allowed Hitler to flourish exists. There is no post-World War I Treaty of Versailles to humiliate the Germans, and

there are not even many Jews left here to blame things on.

The police and the neo-Nazis agree on some of the answers. Youth unemployment, a desire for action and a feeling that they can only succeed by being far more radical than the decaying National Democratic Party (NPD), the closest present-day thing to Hitler's party, whose membership of older, quieter ultra-nationalists has dropped from 80,000 in 1974 to 9,000 today. The NPD is the only extreme right-wing party to have been on a post-war German ballot.

The neo-Nazis are "much more directly connected to the real Nazi ways than the old NPD," Lochte says. "They cheer Hitler directly, are outspokenly anti-Semitic and are fascinated with the paraphernalia and uniforms," an observation easy to confirm in the fantasy-land world of the bar here.

"Most of our group don't have work or they haven't finished their apprenticeship," a Front leader says. "A lot of them have nothing better to do. We know that. So they are easy for us to get. Perhaps all of them are not com-

mitted to the cause. But they know they can get action with us, busting up Communist Party propaganda stands and so on.

"History shows what happens if you give unemployed people something to believe in. So we tell them we are not guilty of anything, that the whole world sat on its hands and did nothing for the Jews, but only we are condemned."

ALTHOUGH THERE is little ideological understanding among the neo-Nazi rank and file, and the numbers are very small, the leader says he is not pessimistic. "How did the Third Reich get started?" he asks.

"Right now we don't have much of a chance, because conditions are too good. But when the economic collapse comes, we'll be ready, and at that moment the people will come."

Another leader claims there are quite a few less-radical sympathizers for their cause. Measuring that support is difficult, however.

The best indicator of the overall extreme right-wing sentiment in West Germany today may be

that the ultra-right weekly newspaper, the *Deutsche National Zeitung* — which regularly attacks the "lie" of World War II — has a circulation estimated at about 120,000. Last year the publisher of the Munich-based paper paid a DM6,000 fine imposed on a neo-Nazi group near Nuremberg as an act of "national solidarity."

West German police estimate there are about 88 ultra-right extremist groups with some 17,500 members. But most are older associations of former SS officers, plus the NPD. The neo-Nazis are clearly separated from these other groups.

Still, Hamburg security official Harro Heyer says, "The neo-Nazis have no chance here, no future. They have no intellectuals, not even the tiniest following in the universities, no backing in the normal news media. The citizens are against them," an assessment that is widely shared in West Germany today.

"They live to break taboos, to make grown-ups nervous and mad. How else can you explain an 11-year-old smearing swastikas on Jewish graves?" Heyer asks.

IF THE NEO-NAZIS have no intellectuals, they do have some leaders, and the police are cracking down. They are jailing these leaders, apparently operating on the assumption that neo-Nazis, like old Nazis, remain transfixed by what Germans call the *Fuehrer-Prinzip* — the need for a strong leader.

The young Storm Troopers in the bar this night are waiting for their deputy leader, 22-year-old Christian Worch, to arrive. But instead news comes that he and four other Nazis have just been arrested in Kiel, supposedly planning to assassinate the governor. The Nazis don't believe the charge. They say it's the police using excuses to pick them up.

Their top leader, and the man who comes closest to a new Fuehrer in the minds of young and old alike in the movement, is 25-year-old Michael Kuehnen. He was dishonourably discharged from the West German Army's officer corps in 1977 and has become perhaps the most dangerous neo-Nazi demagogue and anti-Semite of the post-war era.

Police arrested him last summer, charging him with inciting violence and racial hatred, and with masterminding a raid on a NATO weapons depot. He is still in jail, but his followers get misty-eyed talking of his powers.

"They put Kuehnen in jail at just the right time," says a dejected Edgar Geiss, a neo-Nazi propagandist who is twice Kuehnen's age, "because he would have increased the size of the Hamburg group dramatically. He is not a terrorist. He knows you can't find resonance in people by terrorizing them. But he is more dangerous to the state, because he can gather people behind him by the sheer force of his personality."

WEST GERMAN police have been sharply criticized by many civil libertarians here and by some Social Democratic politicians and some citizens' groups for not cracking down harder and enforcing laws against certain kinds of Nazi-style behaviour.

The police did seem to move slowly when the movement first began to stir publicly in 1977. This sparked concerns that the police were somehow sympathetic to the cause, or at least not as aggressive as they are against left-wing extremists.

The neo-Nazis, however, claim they have very few sympathizers in the police, except that sometimes a few policemen may move slowly when the Nazis are wrecking a Communist Party propaganda display. The fact that the Communist Party is legal here and the neo-Nazis are not annoys the young Storm Troopers.

Lochte, however, rejects any charge that the police are moving slowly, pointing to the steady rise in arrests and court cases. Many illegal acts, such as insignia display, are legally "offences" rather than crimes and are dealt with first by fines, and then bail before jail. Many offenders are also juveniles, which complicates putting them behind bars.

Much of the stepped-up police effort may be due to publicity, especially in the foreign press, about the neo-Nazis, and the damage that can do to West Germany's image and the propaganda it supplies to anti-German attitudes in many countries.

Police feel the neo-Nazis manipulate the press, getting magazines and television to pay money for letting them photograph meetings and demonstrations. The West German newspapers, with few exceptions, have not delved deeply into the movement, perhaps believing publicity was what the neo-Nazis wanted.

The vast majority of printed neo-Nazi posters and propaganda comes into Germany from the U.S., where it is printed by the American Nazi organization headed by Gary Lauck and headquartered in Lincoln, Nebraska. Printing such material is illegal here.

Lauck, however, is a fading hero to the young troopers around here, regarded as a sympathizer but not a leader for Germany. Some regard him mainly as a good businessman.

THE GREATEST danger posed to German society by the neo-Nazis, Warner Poelchau believes, is that the population hasn't really asked itself why even a small number of youths is turning toward such a movement.

"The political danger is not from the groups. The general attitude of the people is against them. But that they can do things so openly suggests a certain apathy and tolerance, that people don't want to recognize these groups because they don't want to be reminded of the Third Reich."

"The problem also is that many young people who are not radicals are just turned off, with not much to believe in, and are out of the mainstream. So they won't fight against anything," adds another Hamburg journalist, Menso Heyz.

IN A RESTAURANT next to the End Station bar, a 19-year-old Action Front member, with a grey raincoat covering his black shirt, agrees to talk without the leader present. He says he first joined the Boy Scouts, then the NPD at 16, then the Action Front at 18.

A man pokes his head through the restaurant door and motions to the young man. He leaves the table, then returns and says he has been told he can't talk any more and must leave. I ask him just to finish his last answer.

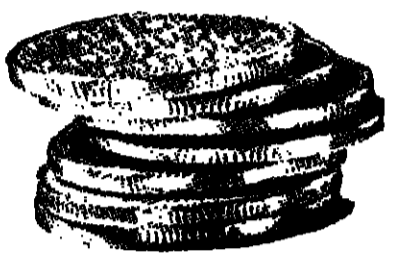
A few minutes later three young men in black leather coats, jack-boots and caps come in to get him. "Raus, sofort" — get out, they say. He leaves.

There are about 80 people in the restaurant. Nobody turns to look at the young Storm Troopers. □

Washington Post News Service

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"WRITE ABOUT re-entry," said my sister Phyllis as I glanced over El Al's complimentary copy of *The Jerusalem Post*. Seven more hours to Ben-Gurion Airport. The news seemed to be from another planet. Had I been abroad just three weeks? It felt like three months. Or years.

"You mean to Israel?" I asked, thinking of the *sheep* of arrival, of the sun, my students, "real life." "Uh-uh," she shook her head. "About what it was like to go back to America."

Suddenly it was the U.S. that felt so far away. Was it only the day before yesterday that Phyllis and I had stayed up all night glued to the late late movie on my parents' colour TV?

The further along a movie is, the more commercials: they have sucked you into the plot, now they can bombard you. By 4 a.m. we were mesmerized. Sitting ducks for used cars. Deodorants. Records of the greatest hit songs of the greatest singers in human history — cheap ("Phyl, didyagethaddress?"). Shirt-whiteners. Somebody's pizza parlour, his cousin Moe's steak house. A gadget that cuts radishes, slices meats, crinkles potatoes for that home-made flavour in chips, and probably, if you pamper it, will wash up your dishes too.

Five minutes of movie, two minutes of commercials. Three minutes of movie, four minutes of commercials.

Buy! Buy! Buy! Eat! Eat! Eat! No wonder that by 2 a.m. our adulthood was shot. We had regressed to the oral, raiding my mother's fridge for whole wheat chips and soya chips and real Swiss cheese and my mother's own home-baked whole wheat raisin *halla*.

Buy! Buy! Buy! Eat! Eat! Eat! Pay later. But hurry. This offer is good for a limited time only.

AND THINK: Only three weeks ago I had arrived at Kennedy airport decked out in a borrowed winter coat. I phoned my friends to announce my arrival. Or, more accurately, phoned their answering machines. How I enjoyed the messages they left, once I recuperated from the shock of endless recorded announcements. A new toy for self-expression, those machines. They tell your caller just how you feel about the technological age.

"You ought to phone Susan K. just to hear her recording," says Michael the Californian (Michael is into health foods, natural healing, and answering machines). "She plays the theme song from *Superman* and chants her message."

And there's my friend the writer and futurist whom, for the sake of anonymity, I shall call A.M. 82. Actually, not a far-fetched choice, for he's re-named himself after a galaxy.

Sitting up all night in a Greenwich Village cafe, we chat about how he no longer identifies with a family, culture, or nation, but with the entire universe.

He is free. He tells me how human beings are no longer earth-bound. How we will all live forever once our primitive animal organs are cleverly replaced by electronic devices we ourselves can control.

His words inspire me. I see what he means: "Hello there, Myra, beep beep. This is your throat. I'm sore. How's about a cup of tea?" A.M. 82 welcomes his callers this way:

"Greetings. This is A.M. 82. I am not at home. When you hear the signal, please leave your

TO NEW YORK — AND BACK

MYRA GLAZER experiences more than jet lag on her return from a visit to her native New York.



name and number and I shall return your call."

Not a word minced. Not an err. Not an umm. (But is it really A.M. 82 who returns my call? Maybe he's house-trained an electronic device.)

Another friend, very much of this earth, approaches her machine quite differently. She's a busy woman — a psychologist, university professor, writer, feminist activist, talk-show visitor, wife and mother. Though she can't possibly carry on conversations with everyone who calls her, she wants to be as gracious, as flesh-and-blood real as possible.

"Hi! This is Plonit Almonit at 888 (deep breath) 2660. I've just given birth to a beautiful baby boy! Daniel! He, uh, weighed seven pounds, five ounces. I was (deep deep breath) in labour for 22 hours! Please (umm) leave your message and someone will return your call as soon as it is

Humanly Possible. Have a good morning, afternoon, or (pause) evening." Me, too. I want to be real, too. "Oh!" I respond, "masal tov. I hope you and the baby are well! I'm in the States for three weeks and am dying to see you. Let me know when Friday? (Sudden rush of fear my time was running out.) Call me at 628..." The machine switched off. My time had run out. I had to call her back and hear the whole *spitel* again to leave my name.

SO THE U.S. is a giant amusement park. The biggest, most elaborate toy factory in history. I was sorely tempted to try out Plato's Retreat, a New York hotspot that makes Messalina's Rome look like a convent (waterbeds, whirlpool baths, a disco, rooms for making love or just "mingling"). Or Studio 54, where the jet set dances in costumes that reflect the throbbing

lights (they look like rolls of aluminum foil). Or G.G. Knickerbocker's, where transvestites and half-naked men whirl over the heads of dancers on a flying trapeze, keeping time to the disco rhythms. How many times I drove past the "Ramrod" bar trying to imagine what goes on inside. Wished someone would invite me to a toga party.

Instead, I ate French food and Greek food and Chinese food and health food and junk food and soul food till my belly felt as multilingual in its growls as the UN.

I ate in a restaurant for women only (after a visit to the Women's Bank) and grooved on the warmth, good spirits, and good food — women really are good cooks.

I took long walks along the Atlantic, impressed by how they've cleaned up the beach. Thought about stealing the new signs — "Littering is filthy and disgusting so don't do it" — and

hanging them up in downtown Beersheba. And I blew my last penny at the Woman's Bookstore (thank heaven they don't weigh luggage anymore).

Imagine: *The Cultural History of Menstruation, My Mother/Myself, Motherlove, The Hebrew Goddess, Women Artists, Women and Nature, Women in the Year 2000, Women, Money and Power, The Sexual Harassment of Women on the Job, and About Men* — by a woman.

I saved the matchbooks I picked up everywhere. But most of all I talked talked. I had forgotten how exhilarating New York conversations can be. Is it something in the air that makes Americans so open? Pollution? Citizen Band radio waves? Snow? Is it because so many people have been, are going, plan to go, to therapy?

IN ISRAEL, if you're seeing a shrink, people think you're crazy. In the U.S., everyone knows that everyone is. So long as you don't hear wild dogs commanding you to kill, your personal nuttiness is okay.

So off you go to Muscular Therapy, in case you feel life is a pain in the neck and you wish it weren't. To Bio-energetics, to unplug the energy repression's plugged up. Reichian Therapy to learn it's all sexual. Freudian psychoanalysis to learn it was sexual the day you were born. Sex Therapy to do something about it.

Or is it that people respect each other's privacy, so that, paradoxical, they are freer to be open? No checking out your neighbour's balcony to see if her diapers are white. No pushing her onto the bus — or off. No shoving your papers in the clerk's face. No dropping in without a call. My friend Carol, a Jerusalem artist in New York for a year, told me in fact just how private one can be:

"One day," Carol told me over our bean sprouts, "I wondered to myself what would happen if I happened to faint in the Museum of Modern Art. Would anybody care? Would anybody notice? One day I tried it. Nobody did."

HOW LONELY New York can be, and yet, at the same time, how intimate. People seem to be talking with one another as never before; when there is contact, it is real. Not people, really. Women. Talking about childbirth. Motherhood. Sexuality. Whether to start a career, and one, switch one. Whether to marry or not, whether to have children or not, whether to live with a man or a woman or alone.

Our very own Amos Elon — leave it to an Israeli — seems to have solved the problem for us all, though. Reviewing Dayan's *Living With the Bible in The New York Times* I once loved, Amos wrote that one doesn't live with the Bible at all, one lives "with a woman, or a poodle." Oh. From the man who brought you *Founders and Sons*.

In conversations all over New York — whether in elegant flats with exotic plants, modern art, and antiques, or in shabby one-roomers with the toilet down the hall, in Village cafes or fancy receptions, in special seminars, workshops, poetry readings, consciousness-raising groups, on the pages of the new magazines — women are talking about their lives. And changing them.

Sitting on the plane coming home — and musing about the women I know all over the country — I thought how nice it would be to import some of that to Israel instead of commercial TV. □

The author teaches in Beersheba.



The B.O.S.S. of Pilotechnicolor loves to be pressed upon

When selecting a new quality color television, the natural choice is Pilotechnicolor 3c37 with the B.O.S.S. (Best Overall Super Selector). The B.O.S.S. is the sophisticated electronic brain of Pilotechnicolor 3c37 — an advanced television excelling in technological innovations, such as: An integrated circuit system neutralizing the set's heat to reduce power consumption; an exclusive new cathode that flicks the picture on in a split second; a 22-way remote control for channel selection, picture control, high-quality sound control, cutting off sound while set is on, leaving set on standby, illuminated channel display.

Pilotechnicolor comes with a wide panoramic 26" screen (110 inline). The entire set and components have been subjected to severe tests to ensure smooth, foolproof operation at all times. The fully-intensified chassis, for instance, was exposed to extreme tropical

temperature for 24 hours and then laboratory-checked for after-effects. Such stringent tests, and others, have proven beyond any doubt that Pilotechnicolor 3c37 surpasses any other television in long-life reliability and superlative performance. In Pilotechnicolor family you'll find 22" and 20" variety. Special outlets for carphones are standard.

The B.O.S.S. of Pilotechnicolor loves to be pressed upon. Try and you'll discover a wonderful world of color and sound.

PILOT Sets the Standard

- TEL-AVIV: Salon Lohi — 20 Ibn Gvirol; Avraham Nial — Salon Pilot — 22 Arlozoroff; Salon Tokyo — 42, 60 Alshay; Shiyahu Lohi — 29 Edorot Yerushalayim; Pin-der Ltd. — 28 Edorot Yerushalayim; Elai Brothers — 12 Ha'anya; M.S.L. Ltd. — 3 Ben Yehuda; Ben Ami — 44 Ben Yehuda; Shufar Electronics — 118 Edorot Yerushalayim; Yosef Kaduri — Baba Yahud — 4 Edorot Yerushalayim; Zvi Greenwald — 60 Haral; Ben-Zion — 10 Hahaganah; Carol Hahn — 1 Barak; Elvire Kaduri — 44 Kerem Hayozed, Kiryat Bialik; Alex — 1 Kiryat Zion.
- YERUSHALAYM: Leante Bausch — Chai Centre, 27 Rehov Yehor Mikhal — 22 Rehov Mikhal; Said Nishan — 8 Bin-Na; Yeheskel Shur — 117 Yalo; Hado Motz — 8 Lons.
- KINYAT GAT: Salon Atlas — Commercial Centre.
- TEL-AVIV: Halia — Commercial Centre.
- BAT-YAM: Moskovits — 27 Rothschild; Salon Had — 44 Balfour; Electric Line — 28 Uziel; Globus — 64 Edorot Ha'Atzmaut; Hotelah Basiret Vohatseva — 27 Rothschild.
- PEZAR TIRVA: Li-Bon — 27 Hahaganah; Elvira Zavel — 10 Hahaganah; Ben Ami — 28 Hovevei Zion; Eli Kagan — 12 Hahaganah.
- RAFAH: Amos Hadid — Rasco Centre.
- NETZANYA: Amos Benfeld — 19 Rothschild; Rasco — 28 Rothschild; Tzahi Ltd. — 9 Bialik; KINYAT BRIMON: Masika Alimkias — "Pal" Commercial Centre.
- BEHOVOT: Haal, Elektronika Sherut — 4 Ben Hapoolim.
- NETZANYA: Or-Nor — 14 Weizmann.
- BAT-YAM: Salon Edlous — Tulzeri — 73 Heral; Esther Universal Ltd. — 61 Heral.
- ASHKELON: Shmuel Cahana — 1 Kabal.
- BEZONA: Yosef Chailis — Commercial Centre.
- ARAD: Shai Kava — 8 Commercial Centre.
- NETZANYA: Atlas — 8 Weizmann.
- HAZARETH: Dasher, Hani — Main — Central Hazereth; and by instruments section in Sheron shops.
- LODI: Harel Ltd. — 4 Heral.
- KINYAT BRIMON: Masika Alimkias — "Pal" Commercial Centre.
- BEZONA: Gendel and Zetah — 114 Weizmann.
- HOD HAZHARON: Shilo — 71 Derech Hasharon.
- ELAT: Globus — Rasco Shopping Centre.
- KINYAT YAM GIMEL: Maurice Wabshah — Rasco Centre.
- ASHKELON: Oved Brothers — 21 11 Salub-a-Din; Or-Mol — 61 Ben Ami.
- APULAI: Flunt Ha'er — 5 Yerushalayim; Straucher Brothers Ltd. — Eggad Station.
- TIBERIAS: Hochhut Mol — Chana — Nehov Alhadaf.
- HAZARETH: Heral-Pietak — 28 Rothschild; Schwelzer and Sam — 68 Harel; Samuel.
- KINYAT BRIMON: Masika Alimkias — "Pal" Sokolov.

הכזא מן האצל

TWO YEARS after Rehovot was founded as a moshava by Bilu pioneers in 1890, another Rehovot was established on the outskirts of Jerusalem which has been popularly called the Bukhara Quarter ever since.

The Bukharan Jews are a very colourful community and have a rich history going back many centuries. They probably stemmed from Persia and Khiva, but they themselves claim to be descendants of the Ten Lost Tribes. When Benjamin of Tudela, the 12th century Jewish traveller, reached Central Asia, he found 50,000 Jews living in the Samarkand area. The community suffered from recurrent persecution by their Moslem rulers: they were expelled, forcibly converted to Islam, annihilated, or at best forced to wear special badges, live in restricted quarters and pay exorbitant taxes. But there were also periods of relative quiet when relations with their neighbours were good, their businesses prospered, and Jewish culture flourished.

Somewhere along the line their adherence to Judaism lapsed. When Joseph Maman, a young Moroccan emissary from Safad, visited the community in 1798, he found it on the verge of spiritual extinction. There were no religious books, not even a Bible and no Jewish practices. Indeed, the people had virtually forgotten that they were Jews.

Maman, or Joseph Hamaaravi as he called himself, gave up his travels and settled in Bukhara in order to teach the Jews the basics of their religion. He established schools for the children, sent abroad for Hebrew books and religious items, and eventually supervised the local publication of Jewish books in the Tajiki dialect and in Hebrew. Because of him the community adopted the North African liturgy in place of the previous Persian ritual.

During the 61 years Maman served the community, there was such a strong religious revival that the city of Bukhara came to be known as "Little Jerusalem." Two immigrants to Eretz Yisrael from Bukhara in 1827 — the first in modern times — reported that in their town there were 8,000 Jews.

When Russia conquered parts of Central Asia in the latter half of the 19th century, all restrictions against Jews were lifted. Contact with a European nation improved the opportunities of those who made their livelihood as merchants, cotton and tobacco growers, silk and rug weavers or tea dealers. Many became very wealthy.

They also were brought into contact with secular education and world Jewry for the first time and thus heard about the Zionist movement and renewed Jewish settlement in the Holy Land. In the 1880s, considerable numbers of Bukharan Jews of means, stimulated by purely idealistic motives, came to settle in Jerusalem.

IN 1892, a group of them organized a society to build a new neighbourhood outside the walls of the Old City. They bought land in the north-west section of what was to become the new city, and determined to build a new kind of neighbourhood, planned and laid out along European lines.

The founders chose to call it Rehovot, the name of a well dug by the patriarch Isaac, meaning spacious, roomy: And indeed the houses they built were much larger and more elaborate than was customary among Jewish im-



(Above) Neglected courtyard in Bukharan Quarter. (Bottom of page) Students in library of vocational school in the quarter.

FADED GLORY

LEAH ABRAMOWITZ pays a visit to the decaying Bukharan Quarter, which was Jerusalem's grandest neighbourhood during the early part of the century. The photographs are by Mike Goldberg.

migrants of that day. And the wide, tree-lined boulevards, running arrow-straight and at right angles to each other, were a strong contrast to all the other pioneer neighbourhoods beginning to develop in a haphazard hodge-podge in the new city.

The first houses were completed and ready for occupation in 1898, exactly a hundred years after the Bukhara community was rediscovered and "redeemed" by Joseph Maman.

In curious anticipation of a current phenomenon, many of the largest and most beautiful houses were built by wealthy Jews who continued to live abroad. It became customary for these families to send a married son or daughter to spend a holiday or "season" in their Jerusalem homes.

Also, these pious Bukharan merchants were wont to donate a large room or hall inside their spacious villas for a synagogue or *Epid Midrash*, or even designate the whole building as *hakdash* — sanctified and set aside for religious or charitable purposes.

The original regulations of their society, drawn up in 1892, specify that *hakdash* property "be not sold or redeemed until the coming of the Messiah." To this day, in a neighbourhood of 200 houses, there are more than 30 houses of

prayer and many halls of study. The regulations, which deal with such practical matters as the division of the land, building codes, and cleanliness, list the intentions of the society. They include building a synagogue, supporting the study of the Torah, and the establishment of a hostel for guests — a service provided by Jewish communities in all countries of the Diaspora.

The Chief Rabbi of the time, Rabbi Jacob Meir, was very active in getting the building project moving. In recognition of his efforts to get Bukharan Jews to immigrate and support their neighbourhood, he was appointed honorary chairman of the society, even though he himself was not of Bukharan origin. Rabbi Meir's motto was, "I'll give and others will then give too." By the end of

the 19th century there were 180 families living in the quarter.

REHOVOT, or the Bukhara Quarter, was warmly praised in newspaper and other accounts of that day. They commented in wonder on the broad roads, the finely laid-out market, the size of the buildings, which sometimes took up a whole block, the number and dimensions of the rooms. They were entranced by the beautiful central courtyards with their gardens, fruit trees, fountains and pavilions, and by the splendour of the halls, with painted ceilings and carved, gilded panels.

These great rooms often served as reception halls for important guests of the Jewish community such as Christian dignitaries, consuls and visitors from abroad.

The Jerusalem Gymnasium had its first quarters here before moving to Rehavia, as did the Jewish Agency. High-ranking Turkish officers rented apartments there, in short, it became the city's most prestigious neighbourhood.

ALL THIS ENDED with World War I. Many residents were exiled, and as Russian citizens, the Bukharan Jews' property was confiscated by the Turkish authorities. Meanwhile, many of the Jews still domiciled in Bukhara lost their capital.



THE JERUSALEM POST MAGAZINE

FRIDAY, APRIL 27, 1970

PAGE TWELVE

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated. Tel Aviv

JERUSALEM
ISRAEL PIANO TRIO — Mozart: Trio in B flat, K.502; Heuze: Kammermusik; Schubert: Trio (Targ Music Centre, Ein Karem, Monday, Special bus from King David Hotel at 7.30 p.m.; Kings Hotel at 7.45 p.m.; Mt. Herzl at 8 p.m.)

ORGAN RECITAL — Zvi Menikoff plays 14th century works. (YMCA, tomorrow at 11.30 a.m.)

ISRAEL RACH SOCIETY — Independence concert, directed by Eli Freud, Yael Wagner, soprano, Daniel Amarillo, tenor, Jan Jensen, organ. Works by Bach, Mozart, and old Italian arias. (International Evangelical Church, 55 Hanzevit, tomorrow)

SPIRITUAL MUSIC — Merv and Merla, Pantomime: Will, Finley; Dance: Ruth and Jackie. (Bery Gallery, tomorrow)

ISRAEL POLICE ORCHESTRA — Independence Day Concert. (King David Hotel, Wednesday at 4 p.m.)

CLASSICAL MUSIC — Hanoch Tel Oren, Benny Schwartzwald, Ranana Eylon, Edith Bar Moshe, flutes; Zohar Weisman, piano. Works by Debussy, Desportes, Bonneau, Liszt, Doppler, Ibert. (Tzavta, King George St., tomorrow at 11 a.m.)

SACRED AND SECULAR — Presented by the Israel Broadcasting Authority, Chila Grossmeyer, soprano, Richard Shapp, Tenor, soprano; Sara Fuxon-Heyman, piano. Quarta: Trio Sonata in G Minor; Schütz; Gestillche Duetto; Handel: Was trübte dich; Bach: Aria from Cantata 159; Heilmann: Choral Konzert; Ginastera: Duo for flute and oboe; Martin: 3 chansons de Noël; Kodaly: Hungarian songs; Brahms: 4 duets; Zagatti: Gloria patri. (Khan, Sunday)

NOON CONCERT — The Chamber Choir of the Rubin Academy of Music, Stanley HIAHON, director. *Acapella* pieces and folk songs (Hebrew University, Wise Auditorium, Monday at 1.15 p.m.)

CHILDREN & YOUTH

YOUTH CONCERT — The Israel Philharmonic Orchestra, Noam Sheriff, conductor, Alia Yampolsky, cello (Tel Aviv, Mann Auditorium, Thursday)

THE MAGIC UNION — Musical comedy for children and youth. (Dimona, Sunday, Monday)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. By the Children and Youth Theatre. (Ramon Leion, Sunday)

QUILZO GOES WANDERING — By the Children and Youth Theatre. For ages 7 to 10. (Carmel, tomorrow and Sunday)

THE BEST OF SHALOM ALEICHEM — Songs by the famous Yiddish writer, performed by Helms Bernard and Michael Schneider. In English. (King David Hotel, tomorrow and Wednesday; Hilton Hotel, Thursday)

POPULARS EVENING — (Belt Ha'am, Monday at 10 p.m.)

HAILEE GRASS — Country and blues with David Yellin and band. (Tzavta, King George St., tomorrow at 8 and 10 p.m.)

ITALIAN CHAIRS — British mime company. (Tzavta, tonight at 9.30)

SONGS OF ISRAEL'S EARLY DAYS — Shoshana Keren, Gidi Sharon, and band. (Tzavta, Thursday at 8 p.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 4. Yuval Zalkow, conductor; Yankov Barnes, clarinet. Light classical music arias. Shostakovich: "Festive Overture"; Weber: Clarinet concerto No. 1; Tchaikovsky: Nutcracker Suite; Rimsky-Korsakoff: Capriccio Espagnol. (Mann Auditorium, Sunday)

ISRAEL CHAMBER ORCHESTRA — For details see Spring Festival. (Tel Aviv Museum, Thursday)

INDEPENDENCE DAY CONCERT — The Holon Chamber Orchestra, conducted by Shalom Ronil-Riklis, plays Jewish and Israeli music. Yair Klees, violin; Milka Lala, piano; Meir Ritmon, horn. (Tzavta, 30 Ibn Gvirol, Saturday at 11 a.m.)

VIOLIN AND HARP — Mariana Schwartzbart, Michael Melzer (Immanuel Lutheran Church, 9 Beer Hofman, tomorrow)

Other Towns
ISRAEL CHAMBER ORCHESTRA — For details see Spring Festival. (Kibbuts Dorot, tomorrow)

KIBBUZ CHAMBER ORCHESTRA — Noam Sharif, conductor. Mozart: Divertimento for Strings K.188; Bach: Cantata No. 83 and arias from Cantata No. 104; Schubert: Symphony No. 8 (Shefayim, Thursday)

THE BEERSHEVA ORCHESTRA — Mendi Rodan, conductor. "Orpheus and Eurydice." The Jerusalem Dance Workshop, choreography: Alma Frankfort. Mira Zakai, alto; Rubin Wiesel Caputo, soprano; Iana Slob; Bach: Aria from Cantata 159; Heilmann: Choral Konzert; Ginastera: Duo for flute and oboe; Martin: 3 chansons de Noël; Kodaly: Hungarian songs; Brahms: 4 duets; Zagatti: Gloria patri. (Khan, Sunday)

PIANO RECITAL — Sarah Yanovsky plays works by Bach and Beethoven. (Ramat Hasharon, Yuval, tonight)

ISRAELI ORBNUNO, violin, ANAT HIAHON, piano — Works by Mozart, Schubert, Haydn (Ramat Hasharon, Yuval, tomorrow)

ENTERTAINMENT

YOUR PEOPLE ARE MINE — Pop musical in English. Based on the Book of Ruth. (YMCA, tomorrow at 9 p.m.)

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Members of the "Groupe d'Animation et de Création Théâtrale" in the comedy without words "Concerto."

THEATRE

All programmes are in Hebrew, unless otherwise stated.

MERCIER AND CAMIER — By Samuel Beckett. Produced by the Khan Theatre. (Khan, opposite railway station, tomorrow at 9 p.m.)

NEIGHBOURS — By James Saunders. (Pargod Pooket Theatre, 94 Bezalet, tomorrow at 9.30 p.m.)

THE FALL — Albert Camus' play translated and directed by Niro Nital. (Belt Haven, Rehov Dizengoff, tomorrow)

FRIGGS — By Motti Baharav. (Tzavta, 30 Ibn Gvirol, Sunday at 4.30 p.m.; Thursday at 11 a.m.)

L.S. DIONYSOS — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication in the pushing, shouting contemporary Israeli kind. Written and directed by and with Niro Nital. (Tzavta, Thursday at 4.30 p.m.)

MARRIAGE GAMBIT — New Habimah production. (Habimah's Large Hall, tomorrow and Sunday)

NAPOLEON — Musical written and directed by Naim Anon. Music by Gary Bertini. (Cameri, tomorrow and Sunday)

SPRING FESTIVAL

MUSIO
VARDA NISHEI — Piano recital. Works by Messian and J.S. Bach. (Israel Museum, tomorrow)

ISRAEL CHAMBER ORCHESTRA — Concertan singers, conductor: Avner Tal. "Spring" in works by Mendelssohn, Brahms, Kurt Weill, Purcell, Haydn. (Jerusalem Theatre, Sunday)

JERUSALEM SYMPHONY ORCHESTRA — Gala Concert — Independence Day. Eugene Gais Concert — Independence Day. Eugene

FILMS IN BRIEF

BLACK AND WHITE IN COLOR — Jean Jacques Annaud's anti-war film. The use of humour, satire and irony point to the absurdity of war as two African outposts, one German, the other of French, discover that their countries are at war. They rise to the occasion and the war spreads, in miniature, to their formerly peaceful coexistence. The film well deserves the Academy Award it won as best foreign film of the year.

THE BOYS FROM BRAZIL — An excellent thriller based on a modern-day Nazi plot to rebuild the Aryan Race. Dr. Josef Mengele, the infamous Auschwitz doctor, is alive in Paraguay and plans a scheme with his Nazi cohorts that is so terrible yet so believable that the audience responds not only with feelings of suspense but those of horror as pluck Beverly Hills hotel.

CALIFORNIA SUITE — An uneven work of director Herbert Ross and playwright Neil Simon which moves from high comedy to low farce to slapstick with a few rewarding scenes and just as many disappointments.

NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzavta, tomorrow and Wednesday at 8 and 10 p.m.)

PAULA — By Eran Preis. About the absorption problems of a kibbutz volunteer. (Tzavta, Sunday at 8.50 p.m.)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, Thursday at 8.50 p.m.)

SIMPLE STORY — By S. Agnon. Produced by Habimah. (Habimah's Small Hall, tomorrow at 7.15 and 10 p.m., Sunday at 8.30 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely ally comedy about a septuagenarian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hanna Marron who makes the most of it. (Cameri, Wednesday and Thursday)

WOMAN LIKE A GIRAFFE — Musical revue on the liberated woman. (Tzavta, tonight at 9.30 and midnight)

WEDDING EVE — Yehoshua Sobol's sequel to "Homeward Bound." (Habimah Municipal Theatre, tomorrow, Sunday)

Other Towns
THE FALL — (Yifat, tonight; Ramat Eliah, Sunday)

OPERA

THE ISRAEL NATIONAL OPERA — Founder: The late Edis de Philippe. Conductors: George Singer, Alexander Taraki, Arieh Levinson. Chorus conductor: Dr. Hillel Pinkus.

NABUCCO — By Verdi. Cast: Rio Novello (La Scala, Milan), Caterina Milonossi, James Grainger, Umberto Scialvine, Joy Elisabeth Sert, Elisabeth Draham, Isaac Kriger, Mordechai Ben-Shachar, Jeni Eitli. (Tel Aviv, tomorrow)

SYLVIA — By Lehár. Cast: Terry Gabor, Waller Plante, Miriam Laron, Mordechai Ben-Shachar, Joy Elisabeth Sert, Freddy Peer, Gora Sharon. (Tel Aviv, Sunday)

THE KILLING OF SISTER GEORGE — Beersheva, Theatre production of Frank Marcus' play. (Beersheva, Sunday; Rehovot, Wis, Monday at 8.30 p.m.)

METAMORPHOSIS — Kafka's story directed by Steven Barkov. Produced by the Haifa Theatre. (Ashkelon, tomorrow)

NA'IM — (Haogen, tonight)

SAVED — By Edward Bond. (Beersheva, Sunday)

SERMON — By Haim Hazaz (Ramat Yohanan, tonight; Oranim, Monday at 12.15 p.m.)

OTHER TOWNS
THE FALL — (Yifat, tonight; Ramat Eliah, Sunday)

CONCERTO — 4 Litres 12 (France) Comedy without words. Clowns' happening of sounds and movement. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

JAZZ
MAMA CHICAGO Nostalgic look at the era of gangsters and prohibition. (Jerusalem Hilton, Thursday)

GOOSE SAUCE — Jazz revue. (Jerusalem Hilton, Sunday)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

EUGENE ISTOMIN — Piano recital. Works by Haydn, Schubert, Beethoven. (Jerusalem Theatre, Wednesday at 9 p.m.)

LES CATECHUSES — Surrealistic play about parent-child relationship. (Jerusalem, Khan, Wednesday, Thursday)

Based on the Broadway hit, "California Suite" has been adapted for the screen and the four separate episodes have all been interwoven into one story that takes place in a plush Beverly Hills hotel.

James Mason and Lilli Palmer make an excellent cast.

work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A moving

(Continued on page 9)

הכרזת מלחמת העצמאות

INDEPENDENCE DAY is when one-third of the nation goes out to the forests, another third is out in the streets, and the rest stay at home to avoid the crowds.

As a member of the last group, it had never occurred to me to provide recipes for eating outdoors on this particular day. But some of my friends' experiences last year convinced me that this is not at all a bad way to celebrate the holiday.

Gathering with some of their neighbours in their common garden, my friends grilled their food over a small portable charcoal burner, while the children romped about. The proximity to home made it unnecessary to pack or make elaborate arrangements for transport, nor did they have to fight for their place in the forest.

My friends followed the usual custom of chewing their way through tough steaks; when I suggested that they might have their picnic this year with a main course of fish, they were more than enthusiastic. As they themselves pointed out, this would enable them to finish the meal with a rich dessert made with real cream.

To begin the meal, I would suggest a large selection of hors d'oeuvres, concentrating on those which may be prepared with the utmost simplicity. Green and black olives may be served, as well as cubes of salty white cheese and pieces of pickled herring or smoked *lakerda* or tuna, depending on one's personal taste.

Meanwhile, one or more people will be busy making the fire. My

Fish on a fire

MATTERS OF TASTE / Haim Shapiro



DICK CADORE '77

only come about the fire and start it with kerosene, which ruins the taste of the food.

When the fire is burning nicely and you almost have the glowing embers necessary for the fish, you can augment the *hors d'oeuvres* by preparing a form of Italian garlic toast known as *bruschetta*. Lightly toast slices of bread over the fire until they are just barely charred at the edges. Rub the toast with a piece of raw garlic, drizzle on olive oil and sprinkle with salt.

FOR THE MAIN course I would suggest grey mullet (hour!) grilled with fennel. First clean the fish, removing any scales the fishmonger has missed. Tear out the gills and rub off any black membrane adhering to the inside of the stomach cavity.

Sprinkle the fish with lemon juice and leave in the fridge. Meanwhile finely slice one or two bulbs of fennel, the plant that looks like stalk celery with a bulb on the end and tastes like anise. Save the feathery end pieces for use later and boil the rest of the fennel in water for two or three minutes.

Drain the vegetable well and mix with oil, salt and pepper. Loosely fill the fish with this mixture and rub the outside with oil. When the time comes to cook the fish, lay down the fennel greens which you have saved on the hot metal grate. Grill the fish for about 10 minutes on each side depending on the heat of the fire and the size of the fish. The fish is

cooked when no red juice comes out after it has been pierced by a fork.

With the fish, you might serve a potato salad with a yoghurt dressing. Cook the potatoes in their jackets and peel when they are cool enough. Add chopped onions and pickles and hard-boiled eggs and mix in yoghurt to which you have added just a pinch of sugar.

AS FOR the dessert, those who watch their weight or like to eat simply would do well to have one of the delicious melons that have only recently come into season. The rest of us will indulge ourselves in a wickedly rich local version of strawberry trifle.

For about six people, clean and cut into halves about a kilo of strawberries and add to them about a cup of sugar. Leave for a few hours until the sugar is dissolved and a large quantity of syrup has collected.

Break into large chunks a small stale sponge cake, or lacking that, a large quantity of plain biscuits. Dissolve four or five tablespoons of sugar in half a cup of hot water and add this to a quarter cup of brandy, soaking the cake or biscuit with the liquid. Drain the strawberries and lay them over the cake.

Then whip a package of sweet cream until it forms soft peaks. Heat the liquid from the berries and dissolve in it a package of gelatine. When this liquid has cooled, beat it into a cream and pour over the fruit. Chill for a few hours and serve. □

THE COMING week is certainly a lot-down for those who hoped for a repeat of the Broadcasting Authority's outstanding performance last Independence Day. In fact, the holiday does not even merit broadcasts after midnight.

Live coverage of the official opening and torch-lighting ceremony will mark the beginning of the holiday schedule (Tuesday, 18.50). TV House has gone to great lengths to ensure that all the programmes are strictly Israeli. We will be seeing a TV production of Yehoshua Sobol's play *Leil Ha'arim*, about the personal and ideological tangles of a group of third aliyah settlers (Tuesday, 21.30), and *Halaha* (Wednesday, 21.40), a film about an army entertainment troupe by Avi Neshar and Sharon Harel. The film was released last year and was very popular in the local cinemas.

Entertainment shows include a special programme filmed at the Tel Aviv Tzavta club with Shoshana Damari, Shlomo Artzi, Yehudit Ravitz, Yoni Rechter, Yigal Bashan and the Gazot and Hakol Over Habibi ensembles (Tuesday, 22.30); selections from the Peace Party filmed the evening after the signing of the peace treaty with Zubin Mehta and the

Indifferent on Independence Day

MEDIA WEEK / Daphne Raz



Hakol Over Habibi, in Independence Day entertainment (TV, Tuesday, 22.30)

Israel Philharmonic Orchestra (Wednesday, 18.30), and an evening of Israeli favourites from the years 1953-60 (Wednesday, 20.30). The World Jewish Bible Quiz for Youth will be broadcast live from the Jerusalem Theatre (Wednesday, 11.30); the children's programme will also feature the only foreign production that was not considered harmful — a Walt Disney film based on A.A. Milne's *Winnie the Pooh*.

Also worth noting is a review of 30 years of secret and formal contacts held with Arab countries from the 1949 Rhodes talks until now, which will be screened in the Arabic hour (Wednesday, 18.45, Hebrew subtitles only). The programme includes interviews with participants and witnesses to the events.

RADIO 1st and 2nd schedules are no more spectacular than the TV shows. Radio 2nd presents the entertainment show which will be screened on TV later in the evening (Tuesday, 20.05), while Radio 1st transmits a live broadcast of the holiday concert to be held at the Jerusalem Theatre (Tuesday, 19.30).

Army Radio is, as usual, more imaginative. For 21 hours beginning Tuesday evening at 21.05 listeners are invited to tune in and

contribute to the Shiratrom, an entertainment marathon, proceeds of which are donated to the Soldiers' Welfare Committee. Rememberance programmes begin Monday evening with the stories of two who owe their lives to friends who saved them in battle (TV, 20.15) and a film about the unique family atmosphere of Battalion 66 (22.15). Tuesday's educational and children's afternoon broadcasts are also in memory of fallen soldiers.

Radio 1st and 2nd join for special programmes from Tuesday at 20.15 to Wednesday 17.00. Aside from the holiday events, the coming week's TV programmes feature a new three-part series beginning tomorrow evening. *Loose Change*, based on the novel by Sara Davidson, is the story of three American college girls in the turbulent 1980s (Saturday, 22.00). The *Armchair Theatre* is back on Sunday evening (22.00) with "Competition," a play by Douglas Livingstone about the strained relations between a father and son.

And last — tonight's English Language Drama (Radio 1st, 23.00) is Patricia Finney's play "Flood," an updated version of an ancient Babylonian legend with a surprisingly modern moral. □

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Old Vienna

THEATRE / Mendel Kohansky

A VISIT to Vienna's Burgtheater is an excursion into the past. Reaching the top of the theatre's stately, incredibly opulent staircase, with its tons of statuary and baroque ornamentation, under a ceiling alive with frescoes I caught sight of myself in a gilt-framed, full-length mirror, and I felt shabby and out of place in my slightly rumpled dark suit and tie. My imagination conjured up a procession of courtiers in their silk and velvet and lace, and army officers in uniforms dripping with braid and medals, for whom this pleasure dome was built, and who really belonged here.

A dignified, grey-haired gentleman in a brown usher's uniform greeted me with a deep bow and a smiling "Guten Abend gnaediger Herr" when I stepped into the spacious passageway, my footfalls hushed in the deep carpeting, and led me to my box. In the small anteroom, with its mirror and upholstered chairs, he hung up my hat and coat, handed me the programme, accepted the tip with a gracious bow and, wishing me a pleasant evening, showed me to my seat in the box, which was already occupied by three ancients, a man and two ladies, all three in evening dress.

The 18th-century building (partially destroyed during World War II but fully and accurately reconstructed in its original splendour), is a true reflection of Austrian society in a period when everyone knew his place. In the case of the theatre this was literally so, from the Emperor and his court in the central boxes of the first circle, to the lowly citizens who could afford only standing-room at the back.

The latter must have loved the theatre very much. One evening, when my taxi was caught in a traffic jam, and I arrived after curtain time, I had to spend the entire first act behind one of those rails, thinking that no theatre performance is worth such physical discomfort.

Not that the boxes of the first circle are really the best place from which to see a play. Mine being located in the left arm of the horseshoe, I could see only the right side of the stage, and this only by craning my neck over the coiffure of the lady in front of me. Fortunately, most of the action took place on that side; a Swedish colleague whose box faced mine complained that he saw practically nothing.

There is something ritualistic about that promenade, that slow, measured two-way procession of a festive crowd in near silence; everybody more intent on seeing others than on conversation.

There was also something ritualistic about the play I saw that night. It was Lessing's *Emilia Galotti*, which I remembered from my schooldays, when I had chosen German as a second language because I liked the teacher. But he promptly retired, leaving me in the hands of his successor, a mean, exceptionally homely woman who made us learn long passages from the classics by heart.

Thus prejudiced, I watched a lacklustre performance in which all was literal, the acting consisted mainly of time-honoured clichés; and the elaborate set on a stage large enough to accommodate the population of a medium-sized Austrian town lacked any imagination.

Interestingly enough, the production was staged by Adolf Dressen, an East German pupil of Brecht, whose innovative *Iphigenia in Tauris* we saw when the Burgtheater visited Israel last June; and in the supporting part of the Prince's discarded mistress was Elizabeth Orth, who was such an impressive Iphigenia.

ONE OF THE problems that constantly arises in the contemporary theatre is the manner of presentation of classics, be it Greek drama or, as in this case, a play written in the 18th century; whether to pour the old wine into new bottles, or decide that the old bottles are good enough. Here, the bottle was as aged as the wine, and time has not been very kind to either.

Emilia Galotti was in its day a daring challenge to absolute rule, to the tyranny inherent in autocracy. The hero is a witful, amoral prince who orders the murder of one of his subjects so that he can take the man's fiancée as his mistress. He stands out in sharp and ugly contrast to the purity and innocence of the girl, and to the stern, uncompromising morality of her father, who chooses to kill her rather than to see her live a life of shame.

The excesses of absolute monarchy not being a burning issue of our times, at least not in the Austria of President Kreisky, and our present-day ideas of a maiden's honour not being what they used to be in Lessing's time, one wonders what kind of appeal the play as I saw it performed can have for a contemporary audience other than patriotic, an affirmation of the nation's Germanic cultural heritage.

Like Cornelle's *El Cid*, which I saw last year at the Comédie Française, a play all about knightly honour and fealty to the sovereign, declaimed by a cast on a stage awash in mediaeval panoply, the Burgtheater's *Emilia Galotti* is less a theatrical performance than a national monument. It is a memorial to the past, like the many statues, tributes to kings and statesmen and poets, which dot this capital of a departed empire.



Arik Einstein and Shalom Hanooh, partners again in new show.

A personal style

Phyllis Glazer

SHALOM HANOCH'S songs have both melody and meaning, and hold relevance not only for the Israeli culture of the Seventies, but also for any Westerner trying to understand that culture.

Hanooh was born 32 years ago at Kibbutz Mishmarot. After his stint in the army's entertainment troupe, he studied at the National Theatre School, Beit Zvi. But finding it difficult to communicate with the audience through the medium of the theatre, he began composing songs and playing with small groups. It was at that time that he first came to the attention of Arik Einstein, "father" of much Israeli pop music. Einstein performed several of Hanooh's compositions, which met with such success that Arik performed with him for a time.

Soon Hanooh was invited to London by a major record company. There he was given top backup musicians and freedom to write and record whatever he chose. It was a difficult time however, one that Hanooh recalls with no great fondness.

"I hardly knew any English at that time," he told me in Hebrew, "and there was too much I couldn't understand. It alienated me and I couldn't reach the people I met every day or the listening audience."

THE ALBUM was finally released, and it flopped. Hanooh returned to Israel, "to a culture and a language I understood and could relate to."

The experience of being in a strange place far away from home is recorded in Hanooh's songs, "In a Strange City," "A man alone in a strange city
 How (different) the houses look to him.
 Protruding shadows taking on new forms
 What do they draw for him? The

streets pass by for him
 Of what do they remind him?
 A man at night in a strange city
 Even his aloneness feels different

His legs step without purpose
 Cautiously touching the road
 Leaves sailing in the (wind) current
 No train stops.
 These are images that anyone, regardless of country of origin or destination, can relate to. For those of us who have come to settle in Israel, the identification can be especially significant.

EARLIER Israeli music tended to relate more to society as a whole than man as individual. They were characterized by simple melodies and sometimes choral arrangements. The language of these songs was literary, correct and flowing, often drawn from the Bible or poems by Alterman or Rahel.

Hanooh, along with Einstein, Ya'acov Rotblit and a few others, were instrumental in changing this tradition. Their music and lyrics expressed personal concerns - confronting the problems of modern Israel and social issues, but from a single man's view, such as in Hanooh's "Strike".

The strike broke out - like a fire
 Around the warehouses
 I couldn't guess
 What exactly was going on
 Then the factory
 Simply closed
 Leaving me inside the scandal
 The administration was part of the government.
 On TV, nobody was surprised.
 But Hanooh does not deal with

politics. "Politics don't interest me. I write about myself and the things I can understand."
 Egotistical? Perhaps. And yet, the personal songs capture a life, a lifestyle and a language that both Israelis of yesterday and today can relate to, in songs filled sometimes with humour, sometimes with pain, but always with tenderness and sensitivity.

One of his most famous songs, "Maya," written for his daughter, so well captures some of the initial feelings a new father might have that it has inspired many a family in Israel to name their daughter after it.

Shalom Hanooh, prematurely silver-haired, slight of build yet impressive in appearance, has added more than ideas to the Israeli music scene. According to Amnon Zaban, a producer who has worked with him for several years, "He has helped to change the language/lyric style of popular song."

Shalom indeed captures Street Hebrew, replete as it is with contractions, slang, and Hebrew (Anglicized Hebrew). It is a language easy enough for those with even a modicum of Hebrew to understand.

Hanooh is now appearing again with his old partner Arik Einstein. "It's a joint effort of the best association each performer has had," Amnon tells me, "each one bringing with him the best that he has to offer."

"It is the end of an era of the new music," Amnon continues, "including old songs of Arik's and Shalom's re-interpreted, and a few new selections. It isn't Anakena or Sephardi in nature, it's just Israeli."

The show, which opened in Nevot on April 16, will be held in all the major Israeli cities before leaving on tour to New York and San Francisco. □

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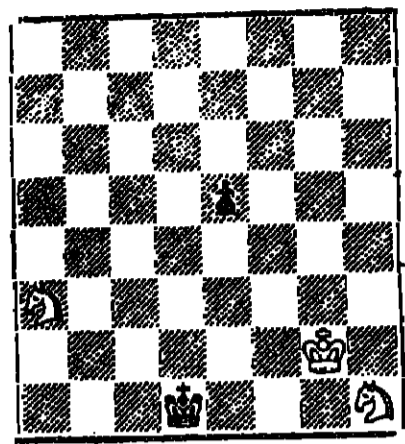
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The Tel Aviv Cultural Center Youth Centre is situated opposite the Mifal Hapais building, but luck has very little to do with its success story. Our story concerns chess, of course.

From a handful of young enthusiasts under the experienced hand of veteran international master Moshe Czerniak, who started the centre's chess circle in November 1967, the chess section has grown to a membership of over 100, four teams in the league games (two of them in the first division) and a score of outstanding young players, some of whom have attained a master's title.

In addition to the traditional Green Cup annual tournament, a new venture was launched this year. Intended for high-graded players, the recently concluded event resulted in a four-way tie between grandmaster Yair Kraidman, senior masters Ya'acov Murey and Israel Geifer and national master Yohanan Afeck, all with 5½ points out of 9 games. There followed: Ozer Komal and Amikam Balshan, 6; Moshe Czerniak, 4½; Avraham Mal'neh, 4; Jorge Cuellar (guest player from Venezuela) and Amitsiya

Avni (who did not complete the tournament), 4.

THE GOOD OLD TIMES
The 1909 St. Petersburg International tournament was a memorable event.

First, it was one of the two tournaments contested by world champion Dr. Emanuel Lasker over two decades (from 1894 to 1923 Lasker played a number of matches, but played only twice in tournaments, both of them in St. Petersburg, in 1909 and 1914). Second Akiba Rubinstein, then aged 27 and at the prime of his prowess, established himself as the nearest potential candidate for the world championship match with Lasker by tying first with the world champion and beating him in their personal encounter. Third, it was the so-called "all-Russian" tournament of amateurs (i.e. players who did not have the title "maestro").

For the first time in the history of Russian chess, the winner of the event was given the title "maestro," acknowledged internationally. Before that, the only way to acquire this title was in the congresses of the German Chess Federation. The first to be so honoured was 18-year-old Alexander Alekhine, the future world champion. Lasker had the highest praise for

Rubinstein's play. After their third-round sensational game, the world champion commented: "Unusually subtle!" (to the 16th move), and again, "wonderful plan" (to the 21st move). Not only did Rubinstein win the strategic battle, but he demonstrated his mastery in it & R on game, a domain in which he was unique.

Ruy Lopez
A. RUBINSTEIN
1.d4 d5 2.Nf3 Nf6 3.c4 e6 4.Bg5 c5 5.ed 6.Nc3 cd 7.Nd4 Nc8 8.e3 Be7 9.Bb5 Bd7 10.Bf6 Bf8 11.Nd5 Bd4 12.ed Qg5 13.Bc6 Bc8 14.Ne3 0-0 15.0-0 Rb8 16.Re1. With the threat Rc5 and d4-d5. Black seeks resources in counter-battling play, but his attempts are abruptly cut.

16... Be3 17.Rc6 b5 18.Qc1 Rd4 19.Rd7 20.Qe6 Kd8 21.Rf4. In order to avoid a direct attack on the king (Qa4, in connection with Re4 and Rd4), Black agrees to an exchange of queens and a transition to an endgame, which proves, however, to be lost.

21... f5 22.Qe5 Qe7 23.Qe7 Ke7 24.Rf5 Rd1 25.Kf6 Rd2 26.Kf8 Bb7 27.Ra5 Bb7 28.Ra6 Kf8 29.e4 Re7 30.h4 Kf7 31.g4 Kf8 32.Kf4 Ke7 33.h5 h6 34.Kf5 Kf7 35.e5 Bb7 36.Rd6 Ke7 37.Ra6 Kf7 38.Rd6 Kf8 39.Rc6 Kf7 40.a3. Black resigns.

The mark of Antonio

DANCE/Dora Sowden



Silvia Duran dancing in Spain.

vancement and Development of Spanish Dance is to be formed in Israel — and the famous dancer Antonio is to be its honorary president.

This coup has been brought off through the efforts of Silvia Duran, a personal friend of Antonio. While fulfilling engagements in Spain last August, she went specially to Malaga to see Antonio, now 58, but still dancing and directing a company. She was able to persuade him not only to accept the presidency of the association but also to give his support for a "pedagogical commission" and sign diplomas in due course when issued by the commission.

"I believe that any association or other organization relating to Spanish dance should be directly linked with Spain," said Duran. "I don't think we should have a set syllabus, for there are many

do have examinations, the examiner should come from Spain. I have invited Antonio himself to come and see the conditions."

ANTONIO recently celebrated his jubilee as dancer and toured the whole of Spain. "The reception was unbelievable," said Duran. When he comes here, she explained, he will decide how the pedagogical commission will function. Whatever is agreed the stress will be on authenticity. The chairman of the association is Baruch Gillon, and several prominent dance personalities have already agreed to serve on the committee. Deputy Mayor Yitzhak Artzi of Tel Aviv is an honorary member.

Meanwhile, several events will feed the growing interest in Spanish dance in Israel. During the spring festival in Jerusalem, Deanna Blacher (dancer and

guitarist-singer Sandra Johnson will give an evening of "Mosaico Espanol" at the Israel Museum (May 12). Silvia Duran herself will give a performance in the Bat-Dor Theatre in Tel Aviv (May 18).

Later this summer from Spain will come the Paco Pena Flamenco Dance Company (Haifa: July 30; Jerusalem: July 31; Tel Aviv: August 2, 4; Rehovot: August 5). Though guitarist Paco Pena spends most of his time in England nowadays, he was born and bred in Cordova and his prominent dance personalities are all gypsies. Called "Flamenco Puro," the company includes Faigullo de Cordova, Yitzhak Artzi of Tel Aviv is an honorary member.

Flamenco in Madrid when he isn't touring with Paco Pena and his wife Margarita Garcia, known as "La Marga." She is one of three sisters who are all dancers of authentic flamenco. □

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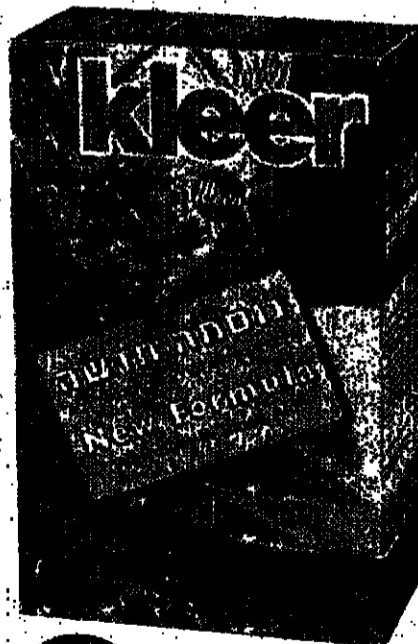
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(Above) Main street of quarter, with Bukharan synagogue in background. (Below) Math hall and outside staircases of the Beit Ya'acov Girls School.



FRIDAY, APRIL 27, 1979

ness as the other newcomers who settled in Jerusalem, and the Bukharan Quarter began a sad process of deterioration.

When Soviet rule began, the Jews of Central Asia were naturally apprehensive not only about their capitalistic enterprises but about their religious privileges. The Soviet authorities permitted the Bukharan Jews to maintain their *shkhita*, their Hebrew printing presses, Jewish schools and seminars and even their autonomous administration. Thus the Bukharan Jews are perhaps the most Jewish-conscious group among Soviet Jewry today. In addition to being fairly well-informed and observant, they seem to be quite the most knowledgeable immigrants from Communist countries to arrive in Israel since the Six Day War.

If they are impelled to pay a visit to the Bukharan Quarter, they must experience a shock of disappointment, for 60 years and more of neglect have all but wiped out the traces of its former glory.

AFTER WORLD WAR I, the mansions and the gardens were allowed to fall into decay. Some of the larger buildings became schools; others were divided into smaller housing units, so that where one Mousaleff or Yitzhakoff family once lived, 20 families now found homes. The trees along the boulevards had disappeared long since, cut down by the Turkish soldiers for firewood in the last days of their rule.

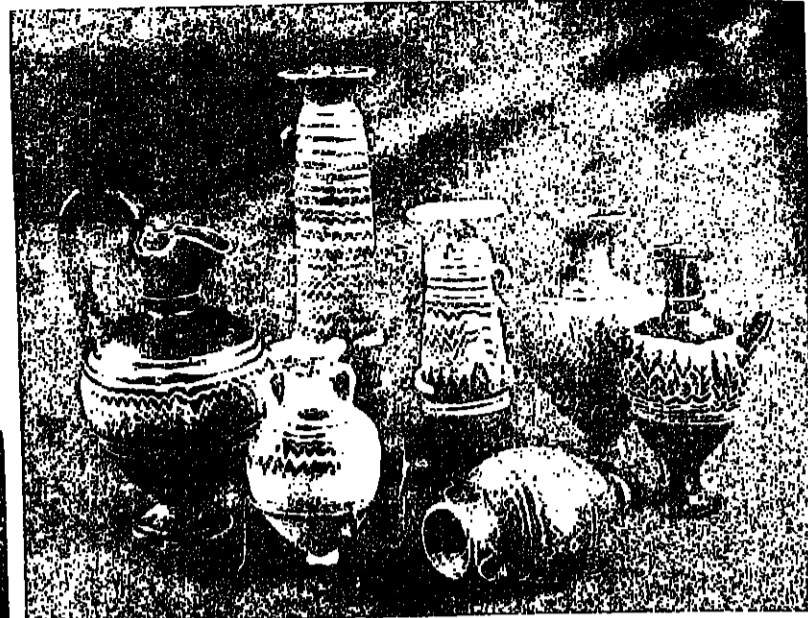
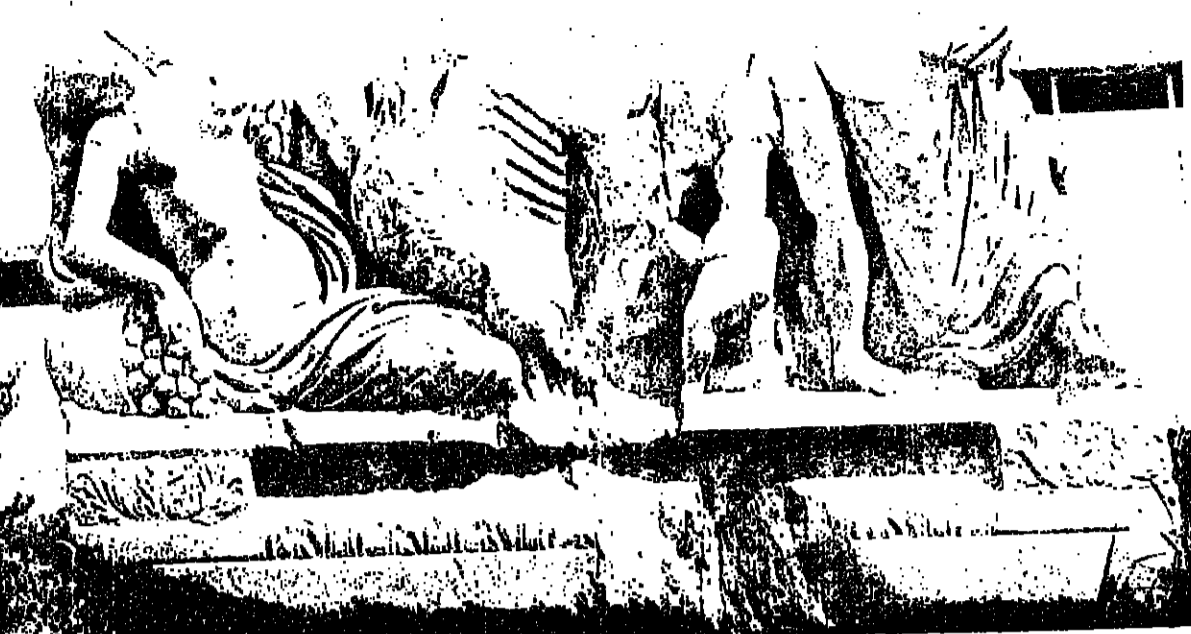
Eventually, the residents of Bukharan origin were even in the minority. The wealthier members of the community, and many shopkeepers and jewellers, moved to other sections of the city. Today, the neighbourhood contains many Persian families, especially new immigrants who arrived after the State was established.

What was once Jerusalem's finest neighbourhood is now a conglomeration of little shops, garages, clubs and sub-standard living quarters. The market is a hurly-burly, run-down medley of commercial ventures. Even elementary plumbing is lacking in some of the makeshift huts and patchwork appendages built into corners of the once-elegant courtyards. Only the handsome, wide streets, the magnificent synagogues and the facades of some of the better-preserved buildings still testify to a glorious past.

THE MUNICIPALITY has plans to restore the quarter, to renovate some of the imposing structures and replant some of the lovely gardens. Meanwhile, if you are tempted to wander through this melancholy district on a warm day and happen to turn into one particularly dark doorway, you may find yourself in a wide quadrangle bounded by two storeys of crumbling, deserted apartments fashioned from a once regal building. The courtyard is overgrown with thistles.

In one corner, sitting on the hard ground, is an old, old woman. She looks at least a hundred. As you go towards her, you will realize that the small implement she is holding in her gnarled hands is an old-fashioned spindle, and with it she is spinning cotton. If you can get her to talk, you will learn that she has lived in this courtyard all her life. She is now all alone here. Her children wanted her to go into an old people's home, but she preferred to live out her remaining years in her own surroundings. A ghost woman in a ghost quarter. □

At left: the "Leda" sarcophagus in the new Norman Schenker Archaeological Garden at the Israel Museum. Below: core-made glass vessels from the 6th to 3rd centuries B.C.E. in the Dobkin Pavilion for Ancient Glass, house in the new Meyerhoff Building.



New pavilions open at Israel Museum

Two of the three new pavilions opening at the Israel Museum next week are devoted to foreign cultures, but they make room for the display of Jewish ethnographic treasures, writes Post Art Editor MEIR RONNEN.

THE EVER-EXPANDING Israel Museum is marking Israel's Independence Day and the current annual convocation of its International Board of Governors by dedicating no less than three new pavilions.

Teddy Kollek, who is chairman of the Museum's Board of Governors and its prime mover, wrote to this writer recently that complaints that Israeli art forms such as a small part of the Museum should probably be directed at him rather than to the Museum's curators; he never envisioned that the Israel Museum would be a provincial one, and he wanted it to be the Metropolitan Museum of the Near East. He seems to be getting his wish.

The first new addition to the Museum is the Walter and Charlotte Floersheimer Pavilion for Impressionist and post-Impressionist art. It is also a radical architectural departure from the earlier modular pavilions which failed to deal with the abundance of direct and damaging sunlight that entered them (their high windows were eventually covered and artificial light was substituted). The new modern art pavilion will utilize natural light from a series of vertical skylights, bounced off rows of curved ceilings and filtered down through a constructional grid, which will also house support lighting.

The inaugural exhibition in this pavilion should provide an excellent overview of the origins of modern painting, the Museum's collection being bolstered with loans from the Floersheimer's own collection and from the Lavigne and Josefowitz families of Geneva, as well as works from the Zacks and other collections.

The saga begins with Corot, Constable and Courbet; of the precursors, only Manet is absent. There are fine works by Jongkind, Monet, Sisley, Pissarro, Renoir, Boudin, Cezanne, Gauguin, Van Gogh, Degas, Bonnard and Derain; and sculptures by

Daumier, Degas, Rodin and Matisse as well as a unique glass door by Gauguin.

THE SECOND new building is the Arnold Maremont Pavilion of Ethnic Art, which houses the late Arnold Maremont's outstanding collection of pre-Columbian Central American art. Maremont, who died over a year ago, was chairman of the American Friends of the Museum.

This building, after completion, will devote a second floor to the Museum's collection of the arts of Oceania, notably the fine Shipman gift of objects covering life and art in New Guinea. African art is also to be shown (the Gaston de Havenon collection comes to the Museum next year).

A new young curator, Dan Eban, whose original studies were in pre-Columbian philosophy, will head this pavilion. Collections of the arts of the Far East recently willed to the Museum may also be housed in this building for "Distant Cultures."

THE THIRD new addition is the Joseph and Rebecca Meyerhoff Building, which houses the Eliyahu Dobkin Pavilion for Ancient Glass.

Dobkin, the late head of the Jewish Agency's Immigration Department, and a former chairman of the Board of the original Bezalel Museum, gave his superb collection of ancient glass to the Israel Museum just before his death in 1976. Most of it was found or made in Eretz Yisrael.

Dobkin was specially interested in pointing up the fact that glass blowing (as opposed to the ancient arts of moulded glass paste) was a Jewish and not just a Phoenician development and that Jewish glassmakers worked in Jerusalem and from Acre to Tyre in Maccabean times and flourished in Beit Shearim in the Talmudic period.

Jews were also prominent in taking the craft to Europe and helped develop it in Venice. (The

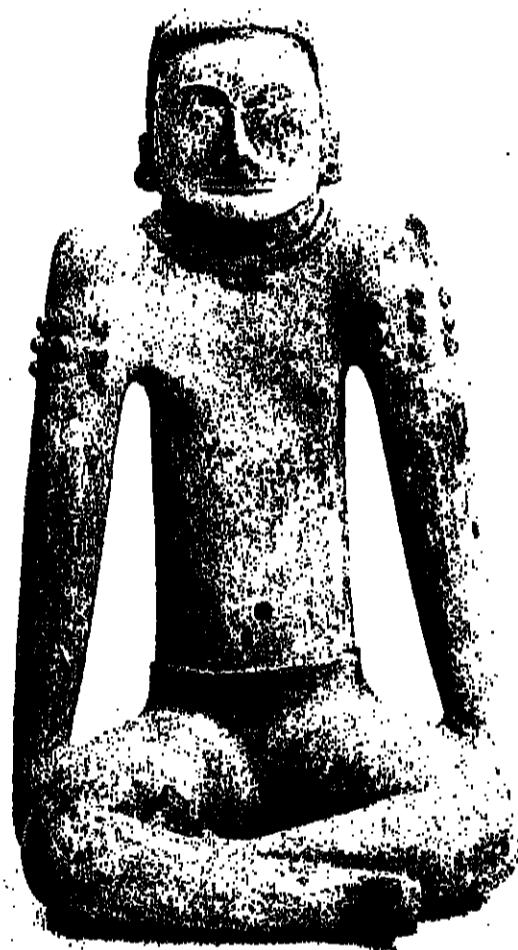
local Arab Hebron glass industry was started in the 18th century by a Jew who returned from Venice.) The Dobkin collection will form the core of the glass Pavilion; Teddy Kollek is contributing his own collection, and others are promised. The rest comes from the Department of Antiquities.

ALSO to be inaugurated this Independence Day is an archaeological garden donated by yet another Swiss benefactor, Dr. Norman P. Schenker of Geneva. Dr. Schenker previously gave his collection of ancient seals to a special section he established at the Museum. The new garden, which lies between the Shrine of the Book and the new Youth Wing complex, will accommodate "local" classical Graeco-Roman sculptures, and large archaeological finds like sarcophagi and mosaics.

THE NEW pavilions are proving to be a blessing in disguise for Jewish cultural history as well. Now that the Floersheimer building will accommodate all the Museum's modern painting, the Goldmann hall will be vacated, making it possible to bring to sight much of the Museum's vast hidden hoard of Jewish ethnography and Judaica.

The building of an Israeli art pavilion, slated for late 1980, will also free the adjoining galleries next to the Rothschild room. Fund-raising for the contemporary Israeli pavilion is currently being undertaken by the wives of foreign diplomats in Israel, headed by the redoubtable Sally Lewis.

When the Israeli art pavilion is eventually built and the Judaica and Jewish Ethnography sections occupy all the lower floor space, Teddy Kollek will breathe a little easier. He will by then be heading one of the world's finest and most "rounded-out" museums, one in which Jewish cultural and archaeological history is also magnificently well represented. □



Seated hollow clay figure from Veracruz, Mexico, of the "proto-classico" period, circa 100 C.E., now displayed in the new Maremont Pavilion of Ethnic Art at the Israel Museum.



Jean Boudin: "The beach at Trouville," 1882, from the Lasker Bequest to the Israel Museum, now on show at the new Floersheimer Pavilion for Impressionist and post-Impressionist art.

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THE MIGHTY COMBINATION

הכזא מן האצל

of art history

Meir Ronnen

AHARON APRIL is one of the liveliest and most accomplished of the academic realists who have come to Israel from Russia. His current show is a mammoth collection of very large watercolours: recent portraits, still life, figure studies and biblical subjects, the latter representing a tentative break with academic tradition.

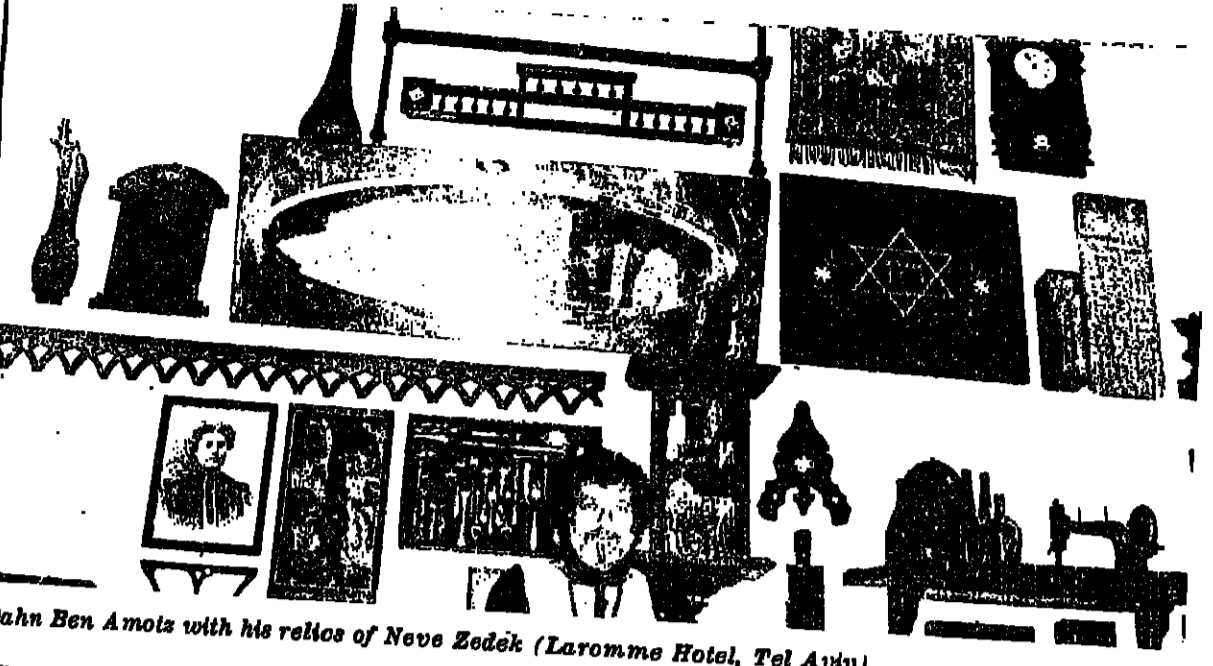
His command of this demanding medium is complete, his freedom with it often verging on bravura, yet many of the works are flat in texture and over-sweet in colour. Composition is fairly static, despite occasional rhythmic linear design and use of bold, non-figurative patches of colour. The chief reason is the lack of the dynamic abstract skeleton that lies beneath all the finest figurative painting; and lack of a previously thought-out harmonic colour structure. Even though April's colours are no doubt planned in advance, their interrelationships seem left to instinct.

As a result, much of his nevertheless skilled watercolour painting lacks the nobility that comes with breadth and this fact is only pointed up by a truly marvellous portrait (81) in which this breadth is wonderfully achieved, both in handling and composition; and in which the relative coolness of the background washes comes as a welcome relief from his generally feverish palette. This portrait would hang with honour in London's Royal Academy, but, ultimately, it owes everything to turn-of-the-century academicism. April's problem is still how to become a realist of the Seventies. (Jerusalem Artists House). Till May 8.

states, from close-ups of wrinkled or pressed shirts to wing-nuts on a thread. A hand-sewn sack later encompasses a head from another series; the jawbone of an ass is given two different renderings.

The mixture of firm outline drawing and rough hatching, as well as the deadpan presentation, is reminiscent of the American's Jim Dine, while one of the several different versions of a small ironing board, seen in a monumental perspective, is equally reminiscent of Claes Oldenburg. This faintly eclectic note takes the edge off the excitement. The past, even the most recent past, weighs heavily on all artists. Those who forget this are condemned to repeat it. (Ela Gallery, Rehov Tura, Yemin Moshe). Till May 10.□

Aharon April: watercolour Marek Yanai: still life (Jerusalem Artists House).



Dahn Ben Amotz with his relics of Neve Zedek (Laromme Hotel, Tel Aviv)

Ben Amotz' mini-museum

TOURISTS at the new Tel Aviv Laromme Hotel might assume that the two richly decorated walls before them are the casual accumulation of a valet, contemporary, architectural lamp-posts, lintels, signs, weavings, furniture and assorted Judaica add a quaintness and warmth to the hotel's space.

Actually, the walls are the work of DAHN BEN AMOTZ, who undoubtedly possesses a richer storehouse (or sources) of local memorabilia than anyone else in town. Ben Amotz's idea for the Laromme lobby was to recreate a nostalgic history-board of the site on which the hotel was constructed: Neve Zedek, romance was one of Tel Aviv's earliest quarters, and into which moved Jews of a variety of origins. The walls are re-creations describing the authentic exterior and interior makeup of these Neve Zedek homes. The bedstands, mirrors, outlry, lamp-posts, lintels, signs, weavings, furniture and assorted Judaica add a quaintness and warmth to the hotel's space. Although much of the "period" pieces were imported into this country 50 or 60 years ago, many of the objects are of local manufacture, including a tapestry in the classic Bezalel style picturing a cautious looking Herbert Samuel, Britain's first High Commissioner in Palestine. With a minimum amount of imagination, Ben Amotz has mixed a decorative recipe of two parts romance to one part theatrics and one part remembrance. But with all the sugar and spice, the walls present a welcome contrast to the otherwise generally undistinguished interior design. (Hotel Laromme, Tel Aviv). GIL GOLDFINE

Blessings from the Promised Land

Gil Goldfine

IT IS said that Israel is a nation of archaeologists, and given the opportunity every second person would relish the idea of digging up his backyard in search of artifacts that could couple the "miracle" of the Jewish people and the State of Israel to the reality of their history roots.

But for the odd few who would rather not dirty their hands the Institute of Archaeology of the Tel Aviv University, in cooperation with Museum Haaretz, has mounted a concise and instructive installation dealing with the Israelite period (1200-587 B.C.E.) in Palestine titled: "Israel - In Its Land."

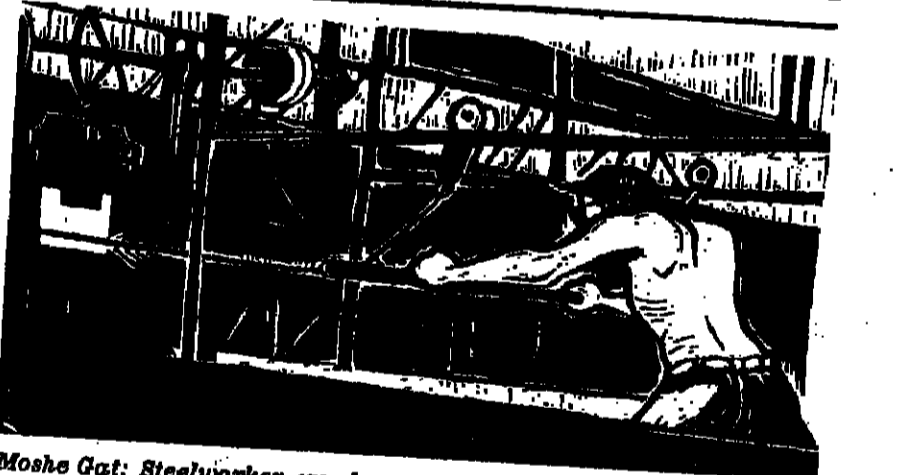
Although the Institute of Archaeology has conducted excavations all over the country this exhibit includes only those sites that have direct bearing on the Israelite period: Beer Sheva, Arad, Tel Masos, Tel Malhata, Lachish, Tel Sarta, Kuntilla Ajrud and Tel Michal.

farming techniques, trade, cult worship, beauty and adornment are included.

Amongst these classifications are a delicately carved bottle stopper from Lachish (see photo), cultivated plant grapes (wheat, barley, flax, peach, and dates) in an astonishingly good state of preservation, shekel weights and trading seals.

On view are two interesting pottery inscriptions of major importance. The first, unearthed at Lachish, dates back to the 12th century B.C.E. (Judges) and is the earliest known alphabetical form of linear script. The second, discovered at Kuntilla Ajrud (a 9th century B.C.E. fortified settlement 80 kilometres south of Kadeesh Barna on the applied decoration on a large storage urn. The inscription is addressed to YHWH and his Asherah and reads: "May you be blessed by God and his Asherah. God Bless you and be with you." The Institute has thus far failed to pinpoint the primary function of Kuntilla Ajrud, but the accepted supposition is that it served as a trading centre for the Kings of Judah in partnership with the Phoenicians.

The highlight of the section devoted to trade and commerce are several ostra (inscribed pot shards) delivered to Ellashib ben Ashihah, supervisor of the royal storehouses in ancient Arad. In proper Biblical Hebrew they direct him to dispense food and stores and enjoin him to keep proper records. (Museum Haaretz, Ramat Aviv). Through June.



Moshe Gat: Steelworker, woodcut, 1964 (Mabat Gallery, Tel Aviv).

MOSHE GAT cut his first woodblock in 1960 at the tender age of 14. It was an honestly observed, simplistically drawn, black-and-white "View of Jerusalem." Since then he has been creating woodcuts as part of his general oeuvre. Supposedly, Gat's current exhibit embraces 25 years of his woodcut art but it actually covers only three specific periods: 1952, '54 and '58 with a couple of "bastard" prints interspersed.

Each of these three periods is self contained in terms of its artistic style, content and mechanical technique and it is easy to see in them Gat's gradual improvements and achievements.

From his adolescent associations, spelled out with sad poetic images, Gat turned to an industrial oriented, socialistic theme; one that glorified the labour ethic in forceful, expressionist, compositions. Age and experience added mainly to Gat's mastery of control of the carving blades enabled him in the late '60s to third phase reinforced the socialistic realist bent by sympathetically depicting the poverty stricken peasants of Mexico.

But along with facility came an increasing concern for bravado, and Gat began to concentrate on virtuoso carving of anatomical details, draped fabric, facial expressions and a general, grandiose articulation of his subject matter. The bold graphic interpretations of the factory which stressed the universal concepts of energy, moulding, friction and conflict through their powerful abstract qualities of line and shape, was supplanted by the fluid, saccharine flavoured, pathos of the weather beaten Mexican.

Unlike the oriental printmaker, Gat leaves nothing to one's imagination or philosophical senses. (Mabat Gallery, 81 Gordon, Tel Aviv). DAVID PESACH'S limited edition photographs resemble stop-action animated frames from children's films. Shots of pinched, rolled and flattened clay are formed into playful stylizations, either comic illustration or educational exercises. They are partially coloured in succulent, gum-drop, tints. Fun and frolic without the slightest edge of seriousness. (Taviva, 30 Ibn Gvirol, Tel Aviv).□



Mitch Becker: drawing (Ela Gallery, Yemin Moshe, J'lem).

FRIDAY, APRIL 27, 1978

THE JERUSALEM POST MAGAZINE

THE FACE is familiar but what's the name? If former East Enders are asking themselves that, the answer is Alexander Hartog, fifty-five, and one-time member of Habonim's "Gedud Trumpeldor." Anybody expecting a nice, *Asmichas* collection of reminiscences about dear old Whitechapel is liable to be disappointed. It is that, but with a melancholy twist in the tale. Alex's childhood follows a by-now classic pattern: "Betty and I set out by bus at about seven in the morning. We got to the Lane about eight... watched the stock being put by my mother and brother into the compartments and onto the top of the stall... We then all pushed the stall out into the Narrow Ways... At about 8.30 we went into Old Castle Street to Mrs. Cohen's and had a cup of tea and a cheese sandwich. Then my sister and I went to the Jewish Infants School where we stayed till 8.30. After that we went wandering and ended up at Mrs. Cohen's to be collected by my mother to go home at five." (The Hartogs lived briefly in Bermondsey.)

Workshop tenor



ALTHOUGH he doesn't see himself that way, Hartog is something of a misfit. He never married, he remained an underdresser all his life, he never achieved his dearest and most overpowering wish — to be a famous singer. He has never been to Israel. But it is the fact that he never got out of the East End that I find most horrifying. Anyone who had any guts or initiative at all wanted out. The warmth and closeness did not make up for the sheer squalor and hardship which drove most Jews either to marry or to work their way up to better things.

Hartog seems transfixed, like a fly in amber; a strange, almost comic mixture of shrewd insight, peasant candour and naive self-revelation: "When I got up I have a couple of sips of water to clear the mouth. I then have a cup of tea down the road or else go straight to the workshop where I always make myself a cup of tea before starting at eight. Ten to ten I have two cups of tea. I have a couple of cakes with my tea out of what I buy from Rinkoffs on Friday... They say to themselves 'Why sling them into the waste-bin

BORN TO SING by Alexander Hartog. London, Dobson, "Ordinary Lives," Series No. 2, edited by Clive Murphy. 136 pp. £4.95.

Aviva Even-Paz

WHEN we can charge Alex 70p... For dinner, and for me it's a snack... I have, say, soup, spaghetti bolognese, rice and omelette and a cup of tea... When I get home, I have a bowel evacuation, then eat two cheese sandwiches, a bar of chocolate, a few sherbet lemons and a bit of cake with a pint and a half of tea. My body wants the nourishment. Food with me

Gallant deeds

SIX FACES OF COURAGE by M.R.D. Foot. London, Eyre Methuen. 134 pp. £4.95.

Meir Ronnen

THESE ARE the stories of six men and women who organised different types of resistance, mostly in France, against Nazi occupation: spying, sabotage, rescue and escape activities. Grandsons and granddaughters of peasants and aristocrats from Belgium, France, Britain, Poland, five Gentiles and a Jew. Heroes all, gallant in adversity, returning again and again to the fray, essentially alone when the chips were down — each endowed with the consistent midnight courage of those who risk their necks to help others and serve a cause bigger than themselves.

The author is particularly suited to appreciate their activities: he served as a British liaison officer with the Resistance in Brittany.

The most amazing record was that of Witold Pilecki, a Polish of



ficer who, on his own initiative, contrived to be sent to Auschwitz in order to set up a resistance group there; he suffered horribly and then escaped to take part in the abortive Warsaw uprising. From Warsaw he escaped to Italy, fought with Anders' forces and was then sent by the Polish Government-in-exile on a mission to Russia. The Russians promptly shot him.

LANCASHIRE-BORN Victor Haim Gerson, who is still around, enlisted in 1914 at the age of 18 and fought for two long years on the Somme. When it was learned that he spoke Turkish, he was transferred to a spy school; when his superiors discovered that his father (who had settled in Lancashire) was still a Turkish national, he was reduced to a labour battalion. This "judicious posting," as Foot aptly describes it, saved his life: not a man of his old regiment survived.

Disenchanted with his native Britain, Gerson settled in Paris and became a dealer in rugs; in 1940 he and his wife escaped to Britain. Enlisted in SOE, he returned again and again to occupied France, by submarine, plane and even parachute. His escape network became the biggest in France; his principal lieutenant was Francois Mitterand, no less. Adroit, unflappable, "Vic" was worshipped by his associates and always kept a whisker's breath ahead of the Abwehr and the Gestapo.

Foot, a historian, opens his book with a chapter on underground activities that, occupied France apart, is superficial and incomplete. His claim that Lawrence and his "Arab Revolt" had a perceptible effect on the course of the war is disingenuous, to say the least. There were many other resistance movements that were more effective, our own included, but their existence is not even hinted at here.

Home pediatrics

DR. UZI BROCK, a well known pediatrician, has published four books on pediatrics, and many of his articles have appeared in the professional literature. His new work is the most up to date and comprehensive in its field available in Hebrew. Written in encyclopaedic form, Brock's work is a reliable guide to the whole gamut of children's diseases, and to the corresponding preventive medicine.

YALDECHA MIYANKUT AD HAGRUT לידת ילדים מן הלידה עד לגן הילדים (Your Child From Infancy to Adolescence) by Dr. U. Brock, Barak, Tel Aviv. 884 pp. IL115.

Yohanan Granach

ALTHOUGH primarily intended for parents, teachers can learn much from Dr. Brock regarding preventive measures appropriate to the physical, mental and social areas of an adolescent's life. He is aware of the need to develop preventive medicine in general, and pediatrics in particular. In the light of the broad mutual relationships between the child-adolescent and his family and society. It is not possible to treat a child without taking account of the familial, social and environmental conditions which constantly affect the shaping of his personality. Here the book forms an almost inexhaustible source of information on all facets of the "impact" of problems in the field of pediatrics, with many im-

intended to improve the child's health. Such habits are acquired through guidance and education over a long period. The fostering of a good level of personal and environmental hygiene is a basic plank in preventive medicine, and there are many common points with the work of teachers and kindergarten teachers.

As the writer concentrates on the development of the adolescent child, the reader is made familiar with the processes involved in the shaping of a child-youth's image of himself, with the growing-up crisis, and with the special problems of the child's coming up against the adaption to his social and cultural environment. Dr. Brock also considers problems, such as obesity caused by "a build-up of tension which sometimes leads to emotional disturbances and frustration." These too have their origin in the family, society or natural and cultural environment. In his opinion, the solution to the problem of preventing neuroses and psychoses lies in developing the child's self-confidence by developing a realistic self-image.

Dr. Brock's guide "From Infancy to Adolescence" has a comprehensive authority worthy of its name.

Living narrative

STORYTELLING IN THE BIBLE by Jacob Licht. Jerusalem, Magnes Press, 163 pp. No price stated.

SERIOUS scholars, on the other hand, may be disappointed by the lack of in-depth analysis. For example, it is not clear why, in a study of narrative style, Licht chooses to dismiss Casuto, and theories of oral composition of the text, out of hand and without mention of the possible explanations for repetitions and

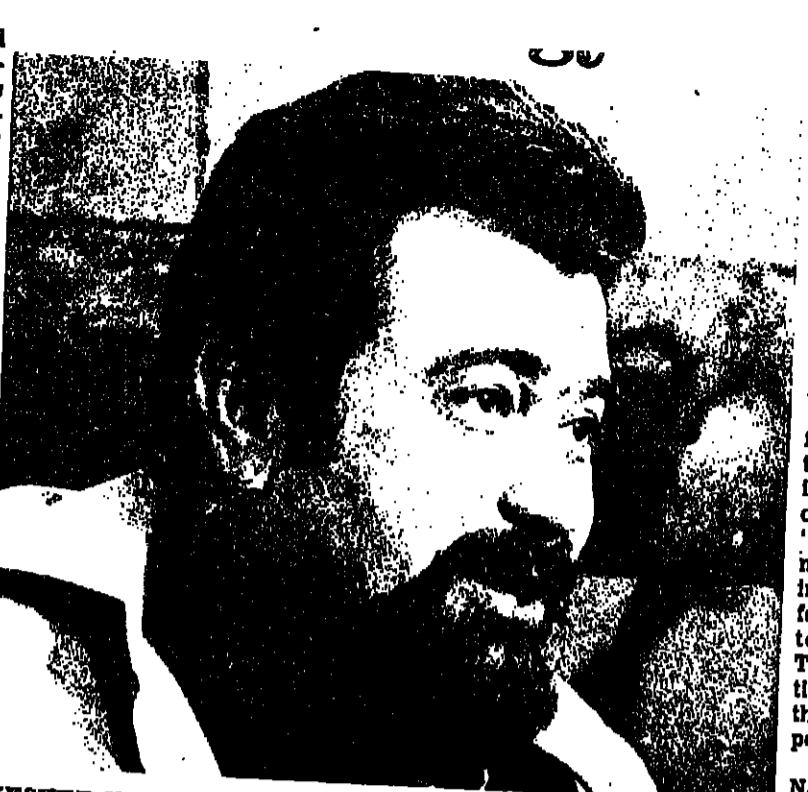
other textual phenomena which might, perhaps, be drawn from such studies as Albert Lord's *The Singer of Tales*. One realizes that such theorizing would deal, primarily, with submerged elements of the stories, but they, nevertheless, point to the possibility of a

THIS VERY competent study is an aesthetic analysis rather than an inquiry into the origins of the Bible's narratives. The author has assumed the humble task of showing us how the authors of the scriptures present their tales, rather than bore us with the usual archaeological dig into the sources. Licht succeeds admirably, though modestly, in presenting a discussion accessible to all.

Reuven Rosenfelder

As a consequence of this failure, the Nazis concluded that emigration was no way to create the "Judenrein" Reich to which they were aspiring. The West would not co-operate in working out an emigration scheme. Nazi policies then progressed from repressive racial laws, to expulsion across national borders (especially into Poland after Munich), and on to the Final Solution in mid-1941. In retrospect, the question is raised whether Jews' broader willingness by the Great Powers, specifically the United States and Britain, to work with "deal-seeking" Nazi elements, could have changed the grim course of history.

As it was, about 200,000 Jews managed to leave Nazi Germany prior to the war (mostly during the first years of the regime), but their ranks were "replenished" to the earlier number of half a million after the "Anschluss" of Austria. When the war broke out these people were trapped, as were the millions of Jews in those countries overrun by the Germans. The extermination scheme was extended to all of them, without exception. It is hard to im-



agine how an emigration plan could have been effected for such massive numbers at a time of total war, even under the best and most receptive circumstances. In other words, they were doomed. The Final Solution was engendered by the very essence of the Nazi phenomenon, irrespective of any circumstances of international politics. One must seek explanations for the death camps, such as are possible, in the dark recesses of subconscious motivation. Ultimately, it was such psychological forces that shaped the course of reality rather than any number of diplomatic dealings.

In Dr. Ben Elissar's book this psychological dimension is mostly missing. The material presented is, certainly, important and meaningful. But the picture emerging is only partial, throwing light on one specific aspect of the Nazi regime's dealings with the greater willingness by the Great Powers, specifically the United States and Britain, to work with "deal-seeking" Nazi elements, could have changed the grim course of history.

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Hebrew

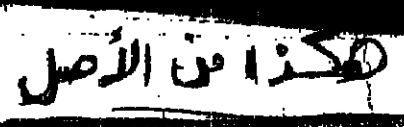
NOT ALL PEOPLE who use the language correctly are saying something or even have something to say. But sloppy, sub-standard use of the language, as Haim Aharonowitz writes in *Ivrit Lechof Regalim* (Ivrit Hebrew for Every Occasion, (Haifa, Yabets, 424 pp., price not stated), "generally testifies to poverty of thought...and is apt to have a bad effect on communication." Aharonowitz treats 877 words, terms and idioms and their derivatives, using each in an imaginary conversation illustrating how it should and should not be used, usually accompanied by a couple of quotations from the classical Jewish sources in which it appears. Many of these mini-conversations are from the talks he has given on the "Egva shet Ivrit" radio programme. Unfortunately, his treatment lacks the humour that the subject requires. Furthermore, the Hebrew spoken by his interlocutors is so "pure" and "correct" that, if you strictly followed every one of his prescriptions, people would often not know what you were talking about or would think you were playing a joke on them sounding much like someone speaking English out of an Elizabethan grammar-and-phrase book in contemporary Manchester or Chicago. Nevertheless, *Ivrit Lechof Regalim* is worth possessing and studying, to help us start erring in the direction of correctness and clarity.

A WELL-INTENTIONED Hebrew-language aid that I'm afraid does not serve its intended purpose is a dictionary of synonyms, *Egron Lemilim Nirdafot* (עגרון למילים נרדפות) by A. Comay, edited by Daniel Eprhon (Tel Aviv, Achiasaf, 260 pp., price not stated). In a prefatory note, Comay says that to the best of his knowledge this is the first such work in Hebrew. It seems to me that he and Eprhon did not quite know how to do it, or at least should have explained in more detail what they were trying to do. In many instances, for example, the synonyms for a particular word are numbered. Nowhere is it explained what this numbering signifies or why several synonyms are sometimes grouped together after one number. One can only guess that the numbered synonym or group of synonyms represents a different nuance, though the nuance variations were not always clear to me, not even after I looked up the word in the Even-Shoshan dictionary. Another example: the word *netayton* is twice given as a synonym — once for the word *ketayton*, in the sense of tax or levy and once for *masa yon*, in the sense of burden. Under *netayton* itself, however, we find nothing pertaining to its supposed "tax" nuance, and sure enough, in Even-Shoshan we find no such nuance, either. Hebrew can use a handy "Rogot" or dictionary of synonyms, but I'm afraid that this *Egron* is only a halting step in that direction. Meanwhile, I think that the complete edition of the Even-Shoshan dictionary more than adequately fills the bill. Incidentally, we are not told why even this modest *Egron* needed both an author, Comay, and an editor, Eprhon, and what their respective roles were in putting it together.

From these sources Ben Elissar weaves his tale — a mix of racist laws and political expediency, weakness, the Jews, thousands of them, highly educated, well-off, truly influential in so many spheres of German life, served in that traditional function so common in Jewish history — as pawns.

Living narrative

are not easily accessible to the non-scholar and tend to be unwieldy when not discussed in Hebrew owing to the requisite profusion of charts, guides, diagrams, diacritics, keys, codes and confusion. Perhaps what biblical scholars will find most lacking in this book is very confusion which they so often mistake for "depth." Though it is clear that Licht realizes this, he has not submitted to that great academic pressure to obfuscate and has presented us with a highly readable discourse. Licht is careful to take into account that some readers may have no knowledge of Hebrew and presents his study without resorting to technicalities and old-boy argot. For the serious student, footnotes are provided. □



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Simonides' poetry

MARY RENAU is the pseudonym of a writer who lives in Cape Town and writes books about ancient Greece. This is not all that surprising: slaves are almost as invisible in Renault's work as blacks in an Afrikaner's heaven. What is surprising is that Mary Renault's historical fiction and biography are always good and often excellent.

The *Praise Singer*, her latest novel, is not one of her best. Yet once again she has provided us with an accurate and vivid recreation of the world of ancient Greece. The title character is Simonides (c. 556-488 B.C.), a poet and singer in the Homeric tradition and an historical figure about whom very little is known.

Renault fills out these scanty biographical details but never quite breathes life into her protagonist and narrator. Instead, the reader's attention is more often absorbed by her portrayal of the Greek society Simonides entertains and interprets. Unfortunately, societies are not characters; and the contrast between Simonides' flatness and the glory and intrigue that were Greece is a weakness the novel never overcomes.

RENAULT BEGINS WELL with Simonides as an individual. His relationships with an insensitive but just father and a loving brother, and his period of apprenticeship to a once-great poet who falls on hard times, promise sufficient depth to the personality. But little of this continues beyond

Schoolgirl's prose

MADAME SOLARIO is out to get you. Like the slow ooze of sap from the sugar maple, like — more accurately — the deceptive drip of sweetness from the mosquito plant, she, in infinitesimal ampules, injects her lovely poison. Oh, she starts out innocuously enough. She doesn't even show her face — hides behind the broad shoulders of a young man just down from Oxford, comes to idle on an Italian lake until he picks up life again in the family bank. She covers her traces with all sorts of spoiled and wealthy continental, beautiful and damned, glamorous and desperate. She even obliterates the scent by having the young man — Bernard — entertain romantic notions about a pretty little Hungarian countess who is snatched from his fingers before he's had time to stroke her flesh.

The trail of Solario is further muddied by a bullet-headed Russian count, all swashbuckle and imperious rudeness, who must surely be a, if not the, villain. When she does appear, this heralded Madame with a courtesan's experience and an angel's aspect, she hides her light under a very bushel of a hat. Bernard is entranced first of all by this hat, by its trimming of panes that seem to reflect the wearer's eyes, that shadow her face from a too direct regard. Very slowly does he dare, figuratively, to remove the hat and gaze at the woman. Very slowly does she begin to assume the manner and characteristics and vitality of a celebrated beauty, who seems to care more for her clothes than her complexion. It is, in fact, the halting slowness of telling and revealing, the prissy

THE QUALITY of the writing further promotes one's sense of stasis. It is schoolgirl prose, composed — you can almost see it — in a well-bred Spencerian script on the lined pages of a blue leather diary. And yet, since somebody is writing it, has taken the time and trouble to put it all down, there must be something in it, some reason for having kept so meticulous a record. This is why, in spite of a style without sparkle, in spite of the diarist's clear inability to leave anything out, the reader goes doggedly on.

There is time, in the course of interminable descriptions, conventional pairings, arrivals and departures, to wonder whether the lack of pace isn't deliberate. To wonder whether this isn't a trap set by an artful dodger, possibly not a woman at all despite the loving detail in which ballgowns and walking costumes, jewelled hats and silken fans are described. To suspect that Madame Solario's composure, her devastatingly neutral behaviour towards her admirers, is another red herring. Hints, to be sure, are dropped, the first quite early, at a

remembered for his epitaph on the 300 Spartans who fell at Thermopylae.

Less familiar, but of more importance in the novel, are the histories of the various Greek families, islands, and cities with which Simonides comes in contact. This is especially true of Athens and its rulers. Simonides' early success is promoted by Pisistratos, the often-exiled Tyrant of Athens; and it is with the assassination of Pisistratos' son, Hipparchos, who with his brother Hippas succeeded their father as Tyrant, and the ensuing social chaos in Athens, that the novel ends.

RENAULT WAS EDUCATED at Oxford, and at their worst her books sometimes sound like notes from an undergraduate classics course. Simonides never talks about art, for example; when he discusses his poetry at all, he mentions rules. The same is true of customs: when his father dies, Simonides lectures us on the requirements of a local funeral. This same intrusive didacticism can be found even in the author's use of names. Place-names are given their familiar spellings (Athens, Attica, Thrace), but the names of persons are given in what Renault must pedantically think is a more accurate transliteration (Aeschylus is "Aischylos," Cyrus is "Kyros"). As if this weren't inconsistent enough, some of the personal names preserve familiar, "inaccurate" spellings (Bacchylides, Simonides' nephew and apprentice, is not "Bakchylides"). In this case, inconsistency and not familiarity breeds contempt.

dance, when Madame Solario whirls from ladylike staidness to undisciplined passion at the sound of a gypsy bolero. There are others, unemphasized, concealed among the frivolities of summer and sun: a banished brother, an uncurbed stepfather, a departed husband, a more than casual acquaintance with the Russian nobleman. They take their laconic place in Bernard's consciousness but never disturb his growing, unexpressed, painfully controlled desire.

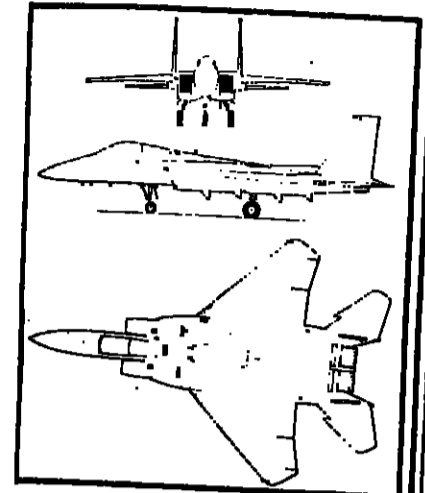
THEN ONE day the brother arrives, as handsome, as faultlessly groomed, as elegant as Madame Solario herself. They look alike, they exercise the same fascination on the tongue-tied crowd, they behave with the same aloof but faintly receptive charm. They put you in mind, in fact, of nobody so much as Thomas Mann's twins, Siegmund and Sieglinde. And with his arrival, events speed up. Madame Solario, fully aware of her powers, beckons to young Bernard and he wags his tail and trots behind her. He is, after all, the only unattached person in the company, he is male, he is devoted. Madame Solario's life is too complicated to make room for an outsider with a family and obligations. Bernard it has to be. She confides in him with an irresistible air of having finally let down her defences, of having found someone who will neither

She is right, of course. Bernard is so overwhelmed by her, by having been chosen, by the prospect of her nearness, that he believes whatever she tells him, is dizzy with the thrill of complicity. The two slip secretly out of the hotel, she running for her life, he running after his love. What happens next? Sorry; you'll have to see for yourself.

merchants

ARSENAL OF DEMOCRACY by Tom Gervasi. New York, Grove Press. 240 pp. \$7.95.

Herish Goodman



THIS BOOK, or rather catalogue, has been on the market for some time. It recently returned to the dealers' shelves after an unexpected initial success.

That anyone should want to sit and read, let alone own, a book that is basically a catalogue of over 600 American weapons systems says a lot, I suppose, about the times in which we live.

It seems morbid to enjoy Gervasi's highly readable and intelligent text about the means of destruction currently available from Uncle Sam: as if this were America's latest contribution to mankind. Planes, bombs, tanks, missiles, artillery, etc., all available on easy credit if you happen to have the correct rating at the State Department.

A former counter-intelligence officer who is now working on a novel about the American intelligence community, Gervasi has been writing since 1961.

He is to be commended for taking a subject that is potentially as dry and uninteresting as a manufacturer's catalogue and putting together a tongue-in-cheek indictment of America's foreign arms sales policy. The title itself is cynical, and Gervasi has, by letting the facts speak for themselves, managed to paint a ludicrous picture of American self-righteousness about the selling of arms.

In his short and sensitive introduction he puts the 200-odd pages that follow into perspective. And throughout the text he manages to liven things up by emphasizing facts and figures which make us ordinary mortals gasp.

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GLAD RAGS

Chairs to mend, old chairs to mend.
Rush or cane bottoms, old chairs to mend.
Mackerel, fresh mackerel.
Old rags, any old rags...

The words of the old round of English street cries, which we used to sing at Girl Scout camps in America, kept running through my head as I researched this column about the current craze for old clothes and old furniture.

The fashionable shops in North Tel Aviv and elsewhere that cater to this fad do not, of course, sell mackerel. They do, however, sell old chairs, lace dollies, enamel chamberpots, used sunglasses, and what some of us would call old rags and others term the ultimate fashion in clothing.

Personally, I wouldn't dream of wearing second-hand clothes, unless from a relative or close friend. But many fastidious women have no such compunctions so long as the garments are cleaned to their satisfaction. "I wash or dry-clean everything before I wear it, no matter what the shop says it has done," said an actress friend whose closet is filled with things gleaned from the Tel Aviv nostalgia shops, the Jaffa Flea Market, or the Bezalel Market off Rehov King George near Allenby, in the street called Elu Metzkyot (These are Bargains).

Finds range from a velvet cloak from the Jaffa Flea Market at IL400 to a lace dress, supposedly several decades old, from a Dizengoff shop at IL1,500.

"I don't believe anything the shops tell me about the dates of clothing," she told me.

Unlike furniture, paintings, or jewellery, old clothing cannot be taken to an appraiser to get a realistic evaluation. The price is what the market will bear.

Although North Tel Aviv nostalgia shopkeepers will tell you that the open-air markets have become high-priced these days, my friend believes bargains can still be found there.

Her advice: Go on a Sunday morning, preferably a rainy one, when trade is apt to be slow and tourists absent, and the prices will be significantly lower. At the Bezalel Market a year ago, she found a lace curtain for IL150 and later paid IL1,200 at a Dizengoff shop for a bedspread to match.

I've been told there are about a dozen shops in Tel Aviv catering to the nostalgia seekers, and I have located most of them, but I can only concentrate on a few.



REBECCA is the name of the four-month-old shop at 180 Rehov Ben Yehuda (near Arlosoroff). Apart from being the English equivalent of the proprietress's name, Rivka Amir, the name evokes the appropriate romantic mood, shades of Daphne du Maurier's novel. You may find Riki sitting on the antique love-seat in the window, with even her hair-styles matching the general decor, but when I went there she was at work on a very modern matter—bookkeeping for the tax authorities. She complains that they are not sufficiently sympathetic to the problems of the second-hand trade, which she claims is exempt from VAT in most countries, but not here.

Victoriana is the term Riki would like to apply to her merchandise, though it is doubtful that much of the stock comes from the reign of Queen Victoria (1837-1901). One thing that apparently is that old is a porcelain-headed doll in the window, but it's not for sale. The oldest items of clothing in the shop, Riki claims, are two cotton

and-lace blouses from Rumania from about 150 years ago. She has priced them at IL1,200 and IL800. Riki's family is from Rumania, and quite a number of her offerings come from there. They include a wedding dress, supposedly pure silk and 100 years old, for IL4,000.

The matching groom could wear the black frock coat with trousers and vest and cylinder hat, supposedly 70 years old and in excellent condition, priced at about IL3,000. "If I were to get married," says Riki, "I'd like my husband-to-be to dress this way for the wedding."

DRESS PRICES at Rebecca vary greatly, depending on age, fabric and condition. There are some for as little as IL400 ("some

MARKETING WITH MARTHA

customers don't mind the spots on garments or holes"), and others as expensive as IL3,500. Some are garments which Riki has made from remnants of older clothing. There is no such thing as an objective price in this trade — the shop has a silk kimono for IL800, another for IL3,000.

"There are customers who know what they want and what the market value is, and others who have no idea," Riki says. A certain percentage of the clientele consists of actresses and models, but there are others who simply like the romantic styles.

While I was there, a young man came in and asked if the shop would consider renting garments to the Tel Aviv University theatre group, but the answer was the usual negative one. "They seldom come back in good condition" is the reason given.

Obviously, many objects at Rebecca are far newer than Victoriana. In fact, thanks to the popularity of *Grease* and *Lemon Popsize*, artifacts from the '50s are qualifying as nostalgia. The old sunglasses in the window, with their harlequin frames, priced around IL150 a pair, hark back only 25 years or so.

Riki denies that the prices at her shop and others in North Tel Aviv are higher than those for comparable wares at the flea markets. She says that when the

latter have things that are in vogue, their prices are as high as, or higher than, in shops.

Next door to Rebecca's is the Orly gift shop, which I mention since shoppers with a romantic bent are apt to like its taste in new art and craft wares. It also carries a few genuine antiques.

The things to look for at Orly are the Hebron glass jewellery and pictures by a new immigrant named Gloria, the enamel pictures by Zipi, coloured glass pictures by L. Amit (who studied with Chagall), and the batiks by Tamar Goldreich. You may also find there are some Persian miniatures of higher quality and better framed than usually seen in the marketplaces and souvenir shops.

THE PIONEER of the nostalgia-wave shops in Tel Aviv was, so far as I can determine, Lady Godiva, which opened some eight years ago on Rehov Yarmiyahu but soon moved to 213 Dizengoff.

It is owned and managed by Shimrit Or, who is best known today as the lyric writer of the Eurovision prizewinner "Hallelujah." Tall, slender and red-headed, Shimrit studied theatrical costume in England in a year when the nostalgia wave in dress began there. Of the garments in her shop, only about 20 per cent are genuine old things, the majority being new dresses which she designs, often incorporating old pieces of fabric or trimmings.

Price tags in the back showroom range from about IL750 to IL1,500; but the front room is devoted mainly to bridal gowns, new creations in the Victorian style, and here prices range from IL2,500 to IL3,000. But the more expensive gowns can be hired for IL3,500.

Also for sale in the same room is antique-style furniture and an impressive collection of old wireless sets from the '20s and '30s, selling for IL1,000 to IL1,500. There is also an old clock-radio.

JUST A BLOCK up Dizengoff is a highly successful second-hand clothing shop called in Hebrew Miyad Leyad, and in English simply Second Hand. It has done so well in its two years that at the end of next week it is moving to larger quarters across the street at 285 Dizengoff (near Jabotinsky).

Strictly speaking, Second Hand did not begin as a nostalgia shop, since it also accepted modern second-hand clothing for resale. But my actress friend says that, apart from the markets, this is where she has found her biggest bargains in antique-style clothing.

The shop is ably managed by two personable young women, Sima and Yael. Recently they scored a real coup in buying up a batch of brand-new spike-heeled red shoes from the '50s which had been locked up in a warehouse. They have been selling like hot cakes at IL250 a pair.

Most of Second Hand's garments are taken for sale on consignment from their owners and dresses range in price from IL400 to IL1,000 or so, with an occasional garment reaching IL2,500.

I hope that success does not spoil Second Hand. With the move across the street, there will be some changes, Sima tells me, including greater selectivity in the stock and, one fears, higher prices. There will be the addition of furniture, porcelain, copperware, and some new art work. Clothing with a Middle Eastern folklore theme may also be introduced — something absent from the mainstream nostalgia

shops, which try to be "purely European" in outlook.

A novel gimmick planned for Second Hand's new premises will be a once-weekly opportunity to be photographed in antique clothing amid antique furniture, with no obligation to buy anything but the pictures.

IF THIS ESTABLISHMENT becomes more exclusive and elegant in its fashions, its role as a second-hand thrift shop may be taken over by Harmony, which is in the courtyard at 222 Dizengoff. Here you can still sell and buy second-hand jeans (IL150 to IL200) and denim skirts (IL140 and last year's fashionable dresses (around IL400), as well as a few of the silks and satins found in the fancier old-style shops.

Harmony takes old clothing on consignment. At the moment, it seems to be Tel Aviv's best outlet for selling last year's castaways, since it does not insist that everything evoke the mood of the decades back to Victorian times.

It has a branch at the London Mini-Stores complex on Ibn Gvirol, where it sells "new clothes in old styles."

BY FOLLOWING a series of tips, I have managed to locate most of the "retrospective" shops in Tel Aviv, and shall give a thumbnail guide to them: Nana, at 183 Ben Yehuda (near Jabotinsky), seems to be similar in style and contents to Rebecca. Talona Tochterman, 17 Gordon (near Ben Yehuda), has a reputation for high quality, high fashion retrospective



also on the high side too. Kertobello, 21 Yirmiyahu, is in the heart of Tel Aviv's Little Bohemia neighbourhood, up near the now defunct Tel Aviv port. Its exterior is decorated to evoke scenes of London, after whose famous flea market it is named. Inside seems to be mainly dresses, both old and copies. Ze Ma Sheyeh (that's what there is), at 271 Dizengoff, has few clothes, but lots of porcelain, chandeliers, mirrors, clocks and even an old metal bedstead. Poor Little Florence, 34 Yirmiyahu, near the Pe'er Cinema, has a fascinating window array with everything from an old blue-and-white Keren Kayemeth collection box to a 1906 Yom Kippur greeting card, as well as the usual feather plumes, artificial flowers, sequined evening bags, porcelain soup tureens and china-headed dolls. Inside are dresses, blouses, hats, and more.

PRACTICALLY next door, at 42 Yirmiyahu, is a shop decorated in antique-style furniture, complete with samovar. On closer inspection, it turned out to be a brand-new hairdressing salon, called Maspera She-Kazet (A hairdresser like this).

Across the street, at 47 Yirmiyahu, is a shop named Nostalgia where you can buy old records as well as new ones. It also buys, trades, and rents them. It is open only in the late afternoons and evenings, from 5 p.m. to 11 p.m. and on Fridays from 1 p.m. to 4 p.m.

Most of the retrospective shops open a little later than other stores, at 9.30 or 10 a.m., but otherwise keep normal hours. Liliput is off the beaten track, at 62 Rehov Sheinkin, near Ahad Ha'am, in the older downtown part of Tel Aviv. Its proprietress is Tami, and it has a tiny show-window chock-full of goodies from antique coffee grinders to quaint children's dresses. There is a sign specifically asking for merchandise that private individuals may wish to sell.

OF COURSE, other cities and towns have their nostalgia shops too. Kfar Saba, indeed, has one actually called Nostalgia I'm told.

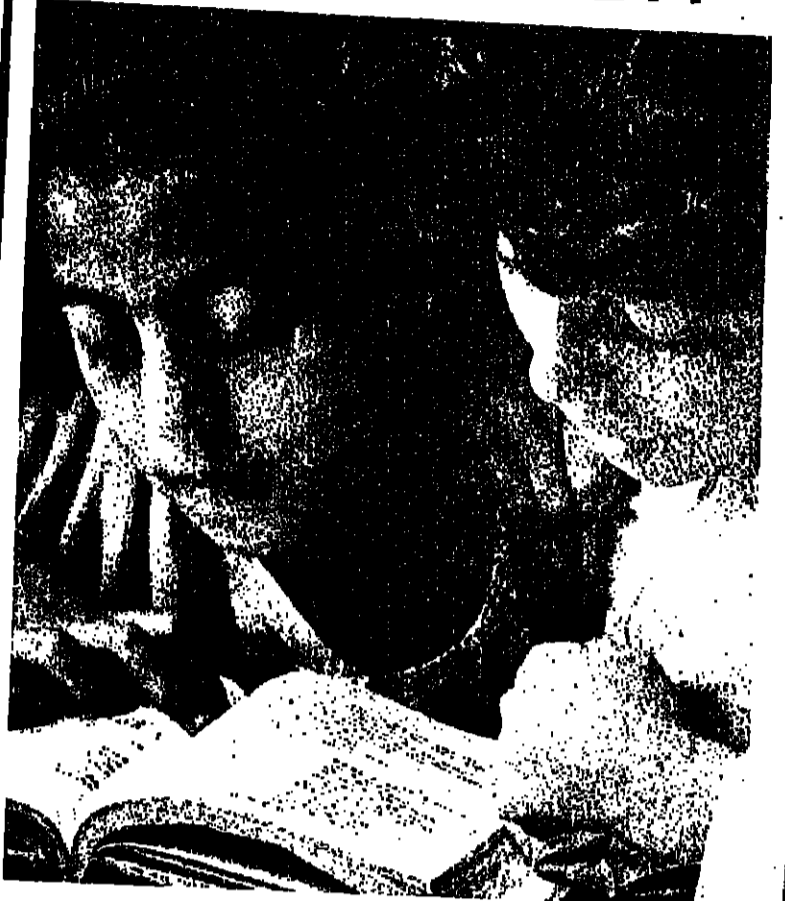
There's no telling how long this sentimental trend will last. Shimrit Or of Lady Godiva, who has been at it longest, says it is a permanent feature of major cities abroad and she sees no reason for it to disappear here. On the other hand, as so often happens when a new trend of shops mushrooms, the likelihood is that the strongest will endure, the others fold as quickly as they came.

A BRIEF footnote to my last column, about Rehov Dizengoff and its new Dizengoff Centre: Through an unfortunate typographical error, the price of a B & O colour television set at First Class in the Centre was off by tens of thousands: The correct price should have been IL59,250 and not as quoted.

Another footnote: During the holiday week, a Tel Avivian had occasion to take a visiting friend to try on Lady Bagri high fashion garments at Polgat at the Circle. To the friend's dismay there was no clothes-hook in the fitting room, and when the customer inquired what to do with her clothes, the saleslady curtly replied, "Put them on the floor."

This is certainly not the image of Israeli customer relations one hopes to find in the new Circle shops. *Martha Meisels*

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